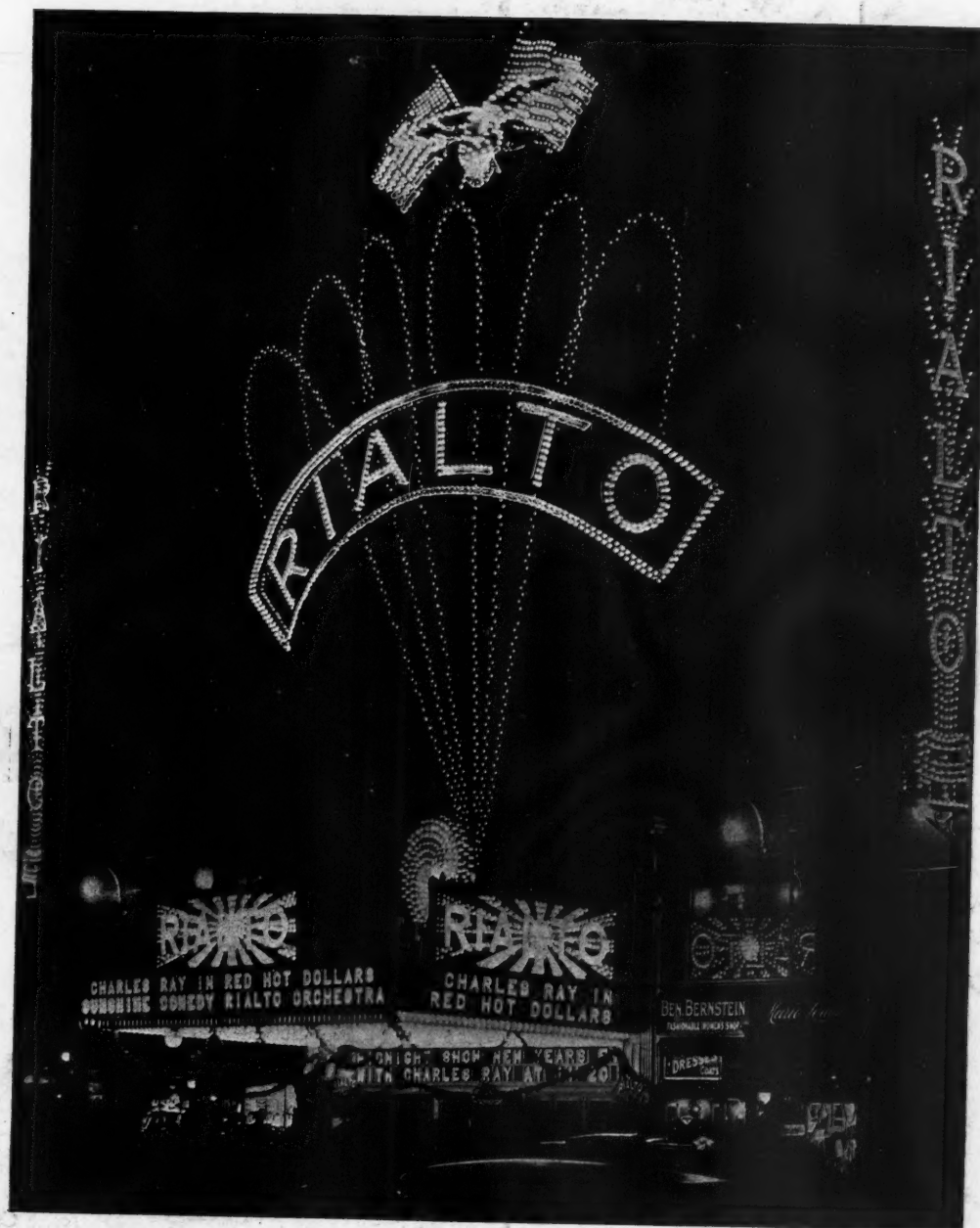


The AMERICAN ORGANIST



JULY 1925

VOL. 8 - NO. 7

25c a copy

\$2.00 a year

Warren D. Allen

CONCERT ORGANIST



Stanford University

Address:

Box 916

Stanford University

Calif.

Allan Bacon

CONCERT ORGANIST



Organ Department

COLLEGE

OF THE PACIFIC

Stockton, California

Ralph H. Brigham

CONCERT ORGANIST



Recitals

Instruction

Seven years at the Strand, New York

Organist

Orpheum Theatre

Rockford, Ill.

Palmer Christian

CONCERT ORGANIST



Address:

University School
of Music

Ann Arbor, Michigan

Charles R. Cronham

RECITALS



MUNICIPAL

ORGANIST

Portland

Maine

Harold Gleason

ORGANIST



Eastman School of Music

of

The University
of Rochester

Management:

Eastman School of Music
Rochester, N. Y.

Albert Riemenschneider

SUMMER MASTER CLASS FOR ORGANISTS



Baldwin Wallace Conservatory of Music, Berea, Ohio—Six Weeks, June 22 to July 31, 1925. *Private Instruction and 12 Master Class Sessions.* Specialty (in Class sessions) of the traditional interpretation of Ch. M. Widor's 10 Symphonies and the Chorals of the Liturgical Year by Bach. For Bulletin and Information, address Emily Stretch, Sec'y, Berea, Ohio.

LYNWOOD

WILLIAMSON

"Southlands Premier"

ORGANIST

RECITALS

INSTRUCTION

National Theatre

Greensboro

North Carolina

July 1925, Vol. 8, No. 7

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

LATHAM TRUE, Mus. Doc. . . . Associate Editor

THE supreme benefit of travel lies in the priceless recollections which we bring back from our wanderings. Memory is the key that, in our hours of reverie, unlocks hall after hall of happy reminiscences whose number and variety are limited only by the tours we have made. Travel enables us to make the conquest of the world, appreciative observation garners up its harvest, and memory furnishes the feast. The only joys of which we are sure are those of memory. Behind the pleasure of the present lurks the fear of loss; before anticipated happiness lies the dread of disappointment; but joys we have experienced remain in memory beyond the possibility of change.—A. B. STUBER

Editorials and Articles

GEORGE ASHDOWN AUDSLEY (258)	FRONTISPIECE
GEORGE ASHDOWN AUDSLEY (259)	EDITORIALS
BERMUDA AND ITS CHURCHES (269)	OSCAR E. SCHMINKE
CHURCHES OF AMERICA: FOUNTAIN STREET BAPTIST (274)	CONTRIB.
WIDOR "SYMPHONY" PROGRAM NOTES (262)	ALBERT RIEMENSCHNEIDER

The Church

MR. DUNHAM'S DEPARTMENT	
CALENDAR FOR AUGUST	278
EDITORIALLY	278
SERVICE PROGRAMS	278
GENERAL DEPARTMENT	
REPertoire AND REVIEW	279
SERVICE PROGRAMS	279

Photoplaying

CRITIQUES	283
"ORIGINAL ORGAN NOVELTY"	281
"APARTMENT HOUSE MUSIC"	
REVIEW OF "ENCYCLOPEDIA"	282
SUPERFLUITY	282
UNITS NOT SO BAD	282

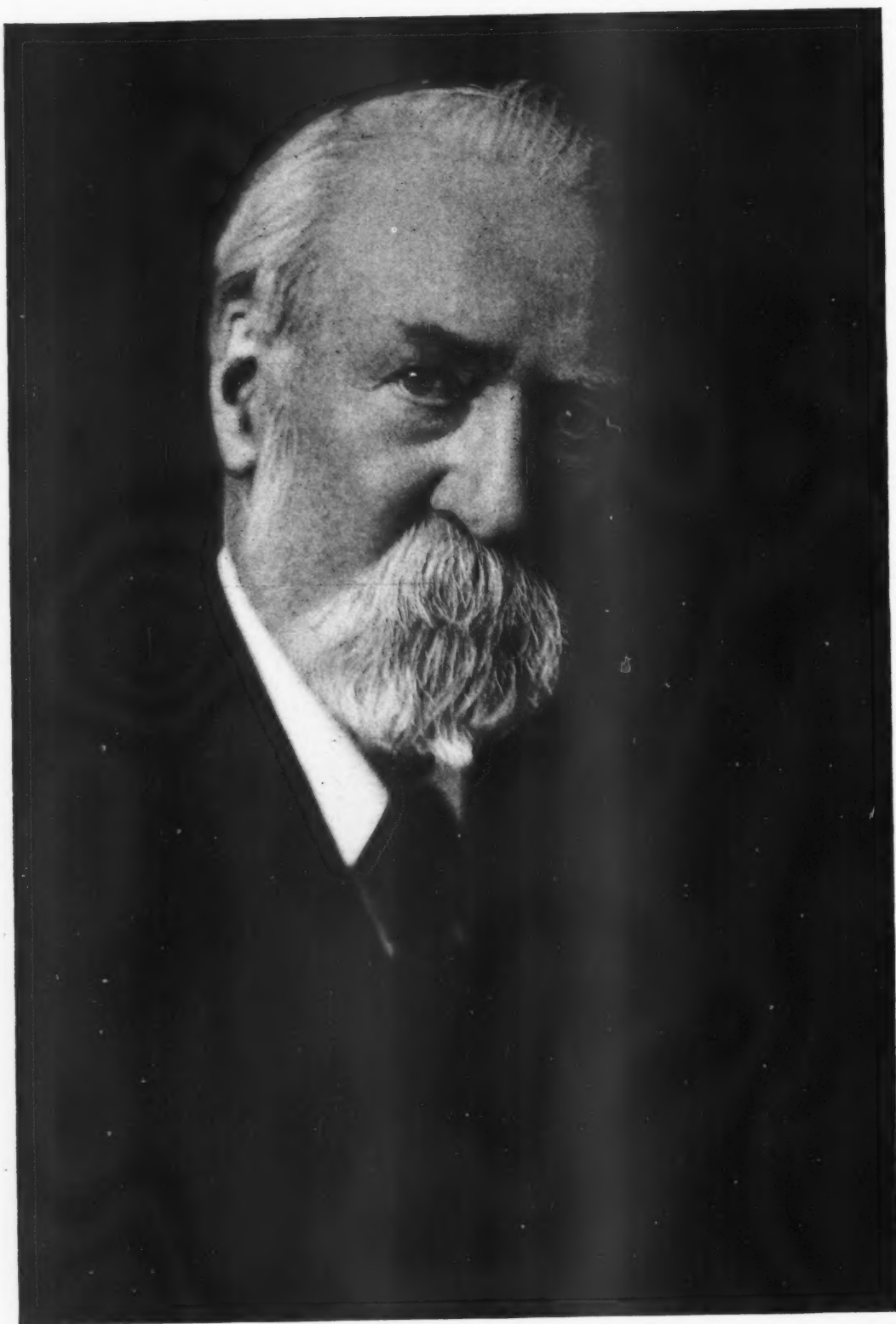
Notes and Reviews

ADVERTISING TALKS	295
NEWS BREVITIES	297
ORGANS UNDER THE MICROSCOPE	288
PASADENA—WASHINGTON	
PROGRAM CRITICISM	286
RADIO NEWS	297
RECITAL PROGRAMS	285
THE WELTE-MIGNON SURPRISE, THE FONTAINEBLEAU WINNER, MR. CRONHAM'S SEASON IN PORTLAND, THE COURROIN MASTER CLASS, WITH THE BUILDERS, WHAT THE PUBLISHERS ARE DOING AND HOPING, AND VARIOUS OTHER THINGS.	

Copyright 1925 by Organ Interests Inc.

PRINTED BY THE OVERBROOK PRESS, HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



GEORGE ASHDOWN AUDSLEY, LL.D.
September 6th, 1838—June 21st, 1925

The AMERICAN ORGANIST

Vol. 8

JULY 1925

No. 7

Mr. George Ashdown Audsley, LL.D.
September 6th, 1838 -- June 21st, 1925



UDSLEY is dead. The grand old man of the organ world, gone; our great imaginative genius has passed on. His keen-cutting tongue that ever championed art in organ building, his sharp pen that ever drew blood of battle for our beloved Audsley's all-consuming "Temple of Tone," both forever are stilled.

George Ashdown Audsley died Sunday the 21st of June early in the afternoon. He had arisen and breakfasted as usual. And suddenly he was gone.

"Although I am as nearly dead as can be," he began his last letter to me. And finished: "Thank God, throughout all I have been able to think clearly and write plainly. I hope to live to finish my Swan Song—'The Temple of Tone.' Then my work will be done."

Before I knew him intimately he was Dr. George Ashdown Audsley but when we became better acquainted he demanded that it be not Dr. but Mr. When friendship grew and grew I was forced to drop even that formality and we became mere-

ly Audsley and Buhrman—though he was twice my age and his position in the world of letters, as author of a score of books, made his friendship for me a thing that both pleased and flattered me beyond measure.

I saw him in the prime of strength and vigor, though even then past the three score years and ten. Then I saw him lose that vigor, lose it slowly, slowly. And I saw him go to his last N.A.O. convention with but a quarter of his accustomed strength, but with that same indomitable determination to use every opportunity in the effort of his life to encourage organists to think for themselves and dream dreams of Temples of Tone. And finally, "I have been in the Doctor's hands, on and off, ever since last Christmas; and am now so weak and short-breathed that it is difficult for me to go up or down one flight of stairs."

Mr. Audsley was that high type of gentleman that has become almost extinct in the world of rush and pretense. He was charming to the nth degree when he was in agreeable company. There was, as I knew him, only one thing in all the world that interested Mr. Audsley and

that was his beloved Temple of Tone. Of the writing of many books he knew no limits. The War of the Worlds found him with the master-work of his architectural life just beginning its transformation from manuscript to printed book—and the whole laid aside when his British publishers, along with all British industry, bent their efforts not to the enrichment of the world but to the salvation of the riches already gained by mankind. That master-work, an encyclopedia of Gothic architecture, was never completed.

"Then my work will be done," he said when contemplating his coming book, "The Temple of Tone," being printed now for publication by our mutual friend and optimist, Mr. George Fischer of J. Fischer & Bro. "Mr. Fischer promises that 'The Temple of Tone' shall not be allowed to go out of print," he wrote me, and perhaps that promise meant more to him than anything any other man could offer him in the closing days of his life. His books brought him fame, and his architectural and other books brought him moderate wealth—to which his work in behalf of the organ never contributed to any degree. His monumental "The Art of Organ Building," the most wonderful book ever devoted to the organ, brought him seven years of diligent and happy labor, but no financial reward. A thousand dollars a copy was paid for his classic "The Ornamental Arts of Japan" when that work had reached its out-of-print stage and final copies could be counted by dozens instead of by thousands.

Many times have I passed his most notable architectural contribution to the Metropolis, his Bowling Green office building, the second building on the west side of Broadway where that thoroughfare begins its course at the Customs House. It is typical of Mr. Audsley. Stately, genuine, enduring, endowed by its creator with a sense of majesty and strength. I somehow shall feel that his spirit has been built into that structure, which some say was the first sky-scraper on Broadway. It is worthy a visit from those who knew and loved this grand old

warrior of righteousness in the art of organ building.

Mr. Audsley was born September 6th, 1838, in Elgin, Scotland. He came to America in 1892. His first writing on organ subjects was done in 1886 when he wrote thirty articles for publication in England. The Milwaukee Art Gallery is his creation as an architect, as is St. Edwards the Confessor church in Philadelphia; these two buildings have gained him fame unknown to the organ world. Together with his brother he produced in 1861 an illuminated edition of "The Sermon on the Mount," twenty-seven pages, in gold and colors—which required two hundred and fifty separate jobs of press-work to take care of its intricate colorings. He went to Paris and personally supervised the printing of certain colored plates that could not be done to his satisfaction in England. He went to Japan and lived there for a period to insure the completeness of his collection of specimens for his "Keramic Arts of Japan." He was a member of the Asiatic Society of Japan, and a Fellow of the Royal Institute of British Architects.

He spent seven years of his leisure hours in building the notable chamber organ for his own home and this little instrument of only nineteen registers was sold for five thousand guineas at the same time the Regent Park organ of seventy-five registers was purchased for one thousand guineas—four times as much organ for one-fifth as much money! And how typical that is of Mr. Audsley. Values, values, values; nothing shall count but values, values given, not values received. He never worried about receiving, it was all giving. He designed the 1921-1924 front cover for The American Organist, a task requiring many days of pains-taking, almost painful labor, without thought of any other reward than that of seeing the magazine he took such pride in, clothed in a fitting cover.

No man dare say that Mr. George Ashdown Audsley ever took any profit out of the organ world. He gave and gave liberally and gave constantly.

I once told him that he had but one

enemy in the world worth considering, and that enemy was himself; I mentioned his "bitter tongue" and cited the old adage one could attract more flies with sugar than with vinegar. He never tired of chiding me for wanting him to substitute sugar for that bitter tongue. Few men dared challenge that bitter tongue to its worst, and when a challenge was given out, men thought twice before they dared accept and give answer.

But why remember bitter attacks against evils? Any zealot would bitterly attack the evil of thoughtlessness and vanity. I know that in his heart he held malice toward none, however great may have been his relish of the battles the brave occasionally offered him.

His eighty-six years were carried easily. What a relish it was to him to recount the days when he was occupying his accustomed chair in St. George's Hall and W. T. Best was at the console. He revisited Old England two years ago, taking his son as companion; but the following season, at the ripe old age of four score

years and five, he returned again to England for a short trip, going alone and dependent entirely upon his own unfailing courage and strength.

I need not recount the innumerable benefits we the organists enjoy as a result of his life's labor of love. These columns have given space unsparingly to everything he would write, for I well know that what came suddenly on June 21st had to come sooner or later. And now all that Mr. Audsley has to give the organ world has been given; it yet remains merely to proof-read and publish his final work, his posthumous "The Temple of Tone."

Audsley is gone. Only now can men begin to count his worth; only now can his program for the Art of Organ Building rule over us and lead us on to the realms thus far reached by his imagination alone. Long may the nobility of his spirit live among us.



The Song of the Diapason Wind

I sing as King of the Realm of Tone,
And no sound can wrest from me my
throne.

Betwixt metal lips my Song is born,
Richer than that of the brazen horn.

The Song that my wind so grandly sings,
Is fuller than that from troubled strings.

With majestic tones it boldly comes,
Round as the roll of the kettle drums.

I proudly sing with a voice as loud,
As peals that come from the thunder
cloud.

From moveless lips my voice is hurled,
The Master Song of the Organ World.

G. A. AUDSLEY

Program Notes on the Widor "Symphonies"

By ALBERT RIEMENSCHNEIDER



THE PUBLICATION of a series of program notes covering the complete symphonies for organ of Charles M. Widor should be of special benefit to organists whose studies along this line have been limited to a half dozen of the more familiar movements. It should facilitate in some measure the selection of further numbers for study for such as have neither the time nor the inclination to wade through the fifty odd numbers which are contained in the symphonies. In addition very few will ever be able to judge the merits or demerits of such stupendous compositions as Widor has given to the world upon the first or even second reading of the same. Appreciation of the real worth begins to come only after the technical difficulties have been mastered.

I recall the preface to one of the leading Editions of Bach where the Editor in referring to the shorter CHORALE PRELUDES says,

"Let no one judge the effect of these compositions until he has found the correct spirit in which they are to be interpreted."

It has been my own experience that for a long time these same CHORALE PRELUDES did not seem to offer me anything of unusual interest, because I had never given them serious thought and study as a whole. Certain ones seemed divinely beautiful while others seemed totally devoid of interest. The time came when I had to work out all these compositions. The more intensely I studied them the more interest they displayed and gradually each one appeared in its true light and spirit. The atmosphere of each composition gradually opened through a study of the words of the choral, the harmonization of the same and the mastery

of the technical details, until today there is not a single CHORALE PRELUDE in this group (Liturgical Year) that does not offer keen enjoyment each time it is played and worked over again.

Much the same experience was had in the study of Widor's works. At first it was the usual half-dozen that appealed strongly enough, but the rest seemed to offer no inducement to repay for the long hours of work necessary for mastery. Then came the first opportunity of study with the master himself and with it a revelation of new beauties heretofore hidden behind the seemingly austere front.

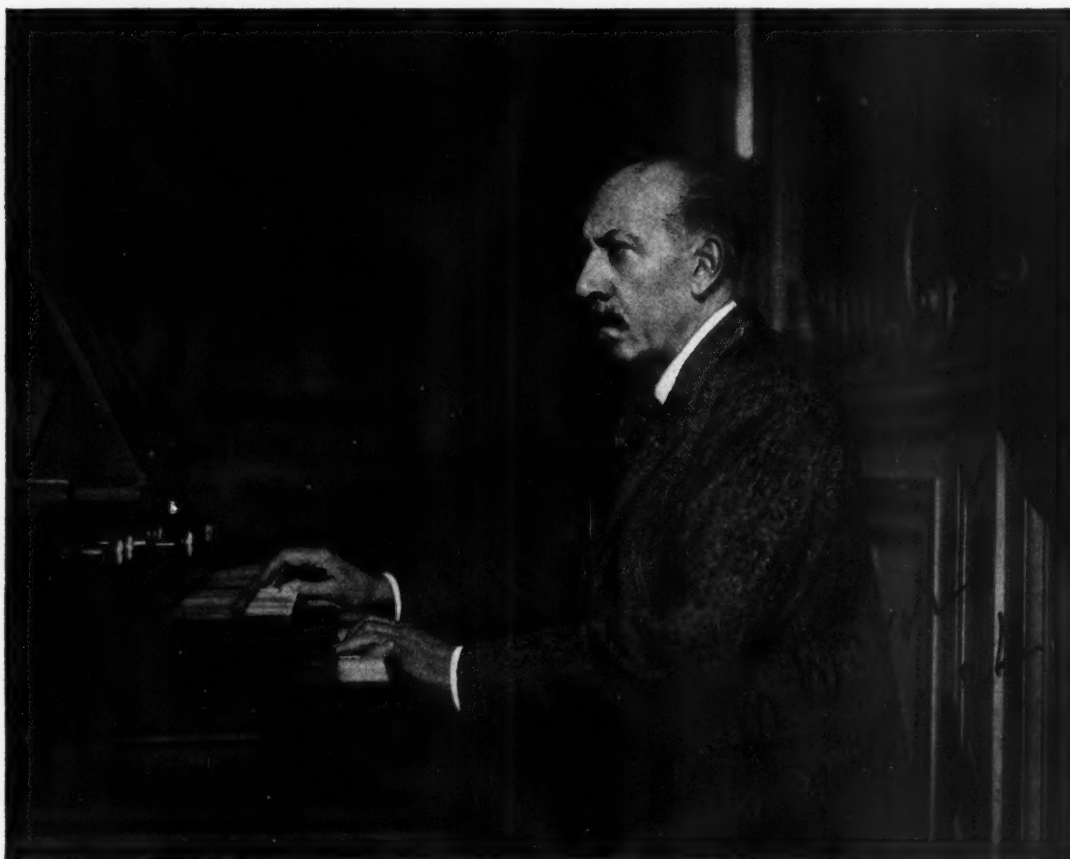
Twenty years of work over these compositions and three different periods of study under the composer himself, have brought about a similar condition as was developed in the previously mentioned Bach compositions. The depth, majesty, grandeur, dignity, in fact most of the better qualities inherent in the best compositions have grown so apparent in these works during this time that in my opinion these symphonies stand next to Bach's works as the greatest masterpieces written for the organ.

I often wondered why Widor himself played in public, in his later years, only compositions by himself and Bach. I think I am beginning to not only see, but feel the reason for it. Of all the excellent compositions written for organ — and there surely are many of them — those of only two composers leave me with no desire to lay them aside for awhile; owing to the fact that I have become tired of them for the time being — viz. the compositions of Bach and Widor. Even the wonderful compositions of Franck seem to need a period of rest to give them again their best atmosphere, while the works of Bach and Widor present a continuous interest and development.

There has been a great deal of criticism

aimed at these symphonies and while I do not wish to maintain that they are all of equal worth or interest, I involuntarily feel that such remarks as: "the arid and dreary pages of Widor," "the bunk in Widor's symphonies," etc. come from

positions, in finding the correct atmosphere underlying each composition. This is not always the most evident thing, as it does not lie on the surface and some are very much more difficult to fathom than others. He who would interpret Widor's



"CH. M WIDOR 6 AUGUST 1924"

Autographed photograph presented to the Author on his visit to M. Widor last summer

minds either not attuned for various reasons to receive the import of these compositions or from the plain lack of study of the same.

Widor may have his weaknesses but he certainly cannot be accused of being insincere. That certain of his compositions are superior to others there can be no doubt. Some may make a quicker appeal than others owing to certain qualities, but all of them show the most careful craftsmanship and a logical development.

The secret of the interpretation of Widor's works lies, as in Bach's com-

positions, in finding the correct atmosphere underlying each composition. This is not always the most evident thing, as it does not lie on the surface and some are very much more difficult to fathom than others. He who would interpret Widor's

works encounters from the start many difficulties for which the reason is not always evident. The difference between the French and American organs offers perhaps the first stumbling block. The symphonies were designed and created as 'ensemble' works for an 'ensemble' instrument. In fact the background is symphonic, being based upon the orchestral treatment of instrumental groups rather than a solo-display treatment. The construction of the French organs with their systems of ventil-pedals makes some of the demands of registration for these symphonies very

difficult upon our American organs and it is necessary to change the routine in our setting up of combinations to meet these demands.

Among the things which must be taken into account is the fact that even in most of the larger French organs only the Swell is enclosed, thus necessitating the coupling of this division to the others in order to make crescendo or diminuendo possible. The use of the swell pedal is largely fundamental, consisting of the gradual increase or decrease of tone and the sudden closing or opening of the box in places where a rest allows such a procedure and where the composition calls for it. The French organists are past-masters in the use of the swell pedal and it is a pleasure to note the absence of that nervous or fussy and meaningless manipulation of the swell pedal in the work of their best artists. In this connection it might be said that the use of the dynamic signs *p* and *f* do not usually indicate a change of registration but only the degree of force secured by the condition of the swell shutters. Widor is very fond of the contrast secured by a subito closing of the swell pedal at suitable points. One of the things most frequently ignored, even by our best organists, is the use of the 8 foot Pedal. There is not one of the ten symphonies in which there is not at least one demand for the use of this pitch in the Pedal.

As a teacher he is one of the outstanding few in the history of music—witness the many prominent organists who have been under his influence and the many who owe to him their background as composers. He is extremely exacting, taking, however, keen interest in imparting the principles which underlie the traditions of French organ playing. One of the very first things is the elimination of all unnecessary motion and any movement of the body which is made to suggest the rhythm is strictly taboo. In fact the least possible motion to accomplish a result, and at all times with-

out stiffness, is the aim. Absolute adherence to the text not only of the notes but of the dynamics and registration is demanded at all times. The basic principles of musical interpretation, such as the extreme clearness in a change of harmony, the dwelling upon an upper note when returning downward, the attention to perfect performance of repeated notes, the attainment of an impeccable rhythm, the treatment of chords, in fact absolute clarity of delivery, are observed with the utmost exactness. He has frequently reminded me that the most efficient way to learn to play the organ is to listen to it being played.

In spite of his advanced age (81 years) he is in an excellent state of health, in fact one would think him to be not over 65 at the most. He is constantly working and this is perhaps the reason for it. He is interested in things worth while and recently wrote a book on "Initiation Musicale" which was one of a series by famous French Savants on scientific subjects. Only last summer he completed his new opera "NERTO," which was given its first performance on October 20, 1924, at the Paris Grand Opera. He is the permanent secretary of the Institute de France, teaches at the Conservatoire and finds time during the summer to make the trip from Paris to Fontainebleau each week to teach the master class of organists at the American School there, and still plays the wonderful organ at St. Sulpice, the largest in France.

Many of America's best organists have studied with the master and I have yet to find one who does not look back on that period of study as one of the most satisfactory and happy periods of his life. America owes much to Widor and the time will come, in the fullness of appreciation of his master works, when even greater things will result from the wonderful influence which this master has exerted upon the organ world.

FIRST SYMPHONY

IN C MINOR

PRELUDE

THE first symphony contains more movements than any other one of the ten; however at its first appearance there were only five divisions, the Marche Pontificale and Meditation being added in the revision and both of these movements show the influence of a later period.

The symphony opens with a very dignified Prelude having as its main theme a stately, well-phrased figure which is repeated literally in the different voices to form the exposition. Contrasting themes are used to build up different episodes but the main theme constantly asserts itself and dominates the Prelude.

ALLEGRO

The second movement, which in the original edition appeared under the name Allegretto but here has been changed to Allegro, is one of the most difficult of all the Widor compositions in which to find just the right atmosphere or spirit for its performance. From the change in name it would seem as though the Composer himself felt that a slightly faster tempo would be the right basis of interpretation.

INTERMEZZO

The Intermezzo while very simple in structure is a bit more startling. It consists of rapid broken-chord figures alternating between the hands with frequent changes of manual. A choral-like theme of about ten measures appears four times in the pedal in the following keys, g, d, b-flat, and g minor, with short interludes between each appearance. This movement is extremely tricky and with even the best intentions, the performer frequently loses the necessary poise. However, when well played it never fails to leave a fine impression.

ADAGIO

In the original edition the Adagio appeared as an Andante but, on the basis of three beats to the measure instead of nine, the former suggests the better atmosphere. It presents much interest in the way in which the different sections are contrasted on the manuals. I never play it without having vividly brought to mind the suggestion of a beautiful terraced flower garden.

MARCHE PONTIFICALE

The crown of the symphony is undoubtedly the familiar Marche Pontificale. It is really in the style of Widor's second period and contains some excellent rhythmic effects. The main division appears three times with the intermediate divisions somewhat larger each time than the main division. There is a bigness and a buoyancy about it which easily places it at the head of all marches written for the organ.

MEDITATION

The Meditation was probably put in the revised edition in order that the transition from the Marche to the Final should appear less abrupt. However that may be, it is a movement of exquisite charm. A solo melody with the accompaniment of sustained chords on light string stops presents the method of procedure in this composition.

FINALE

The Finale is a double fugue of considerable complexity both for the player and listener. Both the main theme and its countersubject are characterized by unusual skips in the melodic progression. The various means of fugal construction are employed, including a section built upon the theme inverted, and a pedal-point on the tonic at the close, over which the theme makes its appearance accompanied by the stately motive of the first movement.

SECOND SYMPHONY

IN D MAJOR

PRAELUDIUM CIRCULARE

THE first movement, while opening in the key of D major, soon starts upon a musical pilgrimage which is almost unique in composition. After a rather broad exposition of nineteen measures, the opening theme, used as a sort of wedge, works its way chromatically through the keys. For the keys D, E-flat, and E, the theme is presented on both the tonic and the mediant as if to firmly establish the method of modulation. As the composition progresses the material for each key becomes less and less; one presentation in several instances doing service, by change of intervals, for two keys. At the termination of the modulations the return of the principle key with the theme again presented on the tonic and mediant acts as a triumphant home-coming. The movement closes with a short moderato section.

PASTORALE

The Pastorale is one of the more popular movements and contains some interesting rhythmic formations, with effective contrasts between staccato and legato. The pedal is used at eight foot pitch throughout, a device very frequently found in these symphonies. A broadly harmonized section forms an excellent foil for the pastorale theme.

ANDANTE

This beautiful selection consists largely of two contrasting divisions which seem to strive for supremacy—the one a choral-like section in four-part harmony, the other a free fantasy of playful passages. After a complete presentation of both sections and a short joust between the themes, an agitato section appears with the im-

pression of an intense strife. The repetition of this section a half-step higher only serves to heighten this effect. Short sections of both themes appear as if in greatly weakened condition and then the first theme is presented with the calm majesty of a victor as a melody in the tenor. The flute solo over sustained chords at the close comes over one like a benediction.

SALVE REGINA

This is a splendid Choral Fantasy on a Gregorian hymn. The different sections are arranged in such a manner as to give an effect of the play between the Grand Organ and the Choir which is common in the larger French cathedrals. The Solo Organ is situated at the rear of the church in the gallery, and the Choir is placed immediately back of the altar. The part which represents the improvisation by the soloist on the Grand Organ is brilliant and carries the melody in the tenor, bass, or alto, but always as the lowest voice. The section given to the Choir is more tranquil and always has the choral melody in the upper voice. The eight-foot Pedal is again used throughout. This movement is in the style of Widor's last period, it having replaced a bright Scherzo in the revised edition.

ADAGIO

An exquisite slow movement played upon a background of strings with now and then a bright theme on the flutes which permeates the whole like a delicate perfume.

FINALE

A very brilliant number belonging to the same category as the popular Toccata from the fifth symphony. It is splendidly contrasted by animated passage work in double thirds and massive chord effects. A rhythmic chord-theme pervades the whole and gives it a definite character.

THIRD SYMPHONY

IN E MINOR

MODERATO

ALTHOUGH Widor is represented in his symphonies by very few fugues, those from the first, fourth, and Gothique Symphonies, and one which was discarded in the first revision of the third symphony, being practically the only examples—he is nevertheless a master of polyphonic writing. This Prelude, in strictly four parts, employs two themes in its development, both of which start with an octave step upward. Episodes are built upon each, and one episode combines both themes simultaneously. Between these episodes appears at three different times and in the keys of C, B, and E minor, a section of five measures rather plaintively registered for a soft solo reed. In searching for the correct spirit of interpretation one must look to the beautiful polyphony for his cue.

MINUETTO

The Minuetto contains some ingenious writing and is very stately, harking back to the days of the classic composers. The middle section opens with an extended pedal-note on G and uses double pedal throughout until the return of the principal theme in B minor, after which a coda in B major ends the movement.

When played with a due regard for the spirit of quaint stateliness common to the old minuet, the number is very effective. The use of eight-foot pedal throughout gives a fine clarity and resiliency to the whole.

MARCHIA

The march stands a close second to the Marche Pontificale of the first symphony. It abounds in fine rhythmic effects, colorful episodes, splendid contrasts and thrilling climaxes. A remarkable thing about the Composer is that even in such commonplace forms he is never banal.

ADAGIO

Mr. Widor's predilection for strict part-writing continually asserts itself. This Adagio in four parts is in meditative style and is a movement of poise and beauty. A strict canon between soprano and tenor at the distance apart of one measure holds itself throughout the composition but entirely without stiffness.

FINALE

Words fail in an attempt to describe the Finale. In the first place it was written to replace a rather uninteresting fugue which appeared in the first edition and it really belongs to the third period, being written in the mature style of the Gothique and Romane. It is a Fantasy or Rhapsody of the highest type, full of irresistible swing. It is brilliant and kaleidescopic in the coloring of its different sections, and suggests the sweep of the orchestra in its rather bold treatment. Surely this movement points the way in which organ music of the future can find a fertile field for development.

FOURTH SYMPHONY

IN F MINOR

TOCCATA

INSTEAD of the modern organ Toccata with its insistent figuration we have here an example which goes back for its prototype to the pre-Bach period, during the golden age of Italian organ music, when Merulo, the two Gabrieli, Frescobaldi, and Rossi first presented their thoughts in the form of Toccati, Ricercari, Canzoni, etc. This number of course has the advantage of a more modern harmonic and rhythmic treatment. It is dignified and very declamatory in style and the contrast between the rhythmically treated chord sections and the bright rapid passage-work is unusually effective.

FUGUE

A pleasing subject leads to the fugue an interest and a clarity quite unusual in this severe form. The subject, starting on the dominant, thereby causing the answer to begin on the tonic, is simple and unusually well planned from a rhythmic point of view. As the counterpoint is largely of a smoothly flowing nature, the theme is readily distinguishable in whatever voice it appears.

ANDANTE CANTABILE

The Andante Cantabile has a decided Scotch flavor. The main division of sixteen measures, in Chanson style, appears three times, each time with a varied accompaniment. Between these sections there appears an episode of eight measures rather more free in character.

SCHERZO

One of the most original and charming of the Master's compositions. It is full of the optimism of life. The resilient opening theme dictates the character of the whole first part. The nature of the light staccato treatment of the passages produces an atmosphere of effervescent joy. A middle section of rather more contemplative and tranquil atmosphere presents an interesting canon over double pedal. After the repetition of the first part, the canon appears at the close of the Scherzo as a recollection. Eight-foot Pedal is indicated throughout.

ADAGIO

An interesting movement of sustained beauty in which some very effective contrasts, between the different manuals, are arranged. One of the few instances in which the Composer calls for the Voix Humaines, is here observed. It is effectively balanced by the solo flute.

FINALE

A rousing virile number having much of the character of a folk song or even a national anthem. The main division appears three times with two secondary divisions intervening. After the second subsidiary division, material from the main division is used to form an interesting episode to lead to the final return of the main theme as a superb climax.

FIFTH SYMPHONY

IN F MINOR

ALLEGRO VIVACE

THE Allegro Vivace is one of the outstanding compositions of organ literature and is a work of most unusual inspiration. It is frequently designated as Variations but the term Fantasy-Variations would be more appropriate. The main theme of 32 measures and a refrain of 8 measures, which latter is not always used with the different variations, are cast in an interesting and virile march-like rhythm. The main motive which is

the germ of the whole movement rises diatonically from the dominant to the mediant and returns again all within 4 measures. After the theme and three unusual variations of the same have been presented, an episode of broader character introduces the fantasy, which consists largely of a development of the main motive in various keys and forms, and reaches several superb climaxes. Among the more notable treatments of the main motives here is one in which its four measure compass is reduced to two measures and the theme is played in several keys with a very rhythmic treatment upon a background of reeds. The close consists of a variation of the main theme in which all the majesty and thrill that a great organ can offer are embodied.

ALLEGRO CANTABILE

This movement presents a tuneful melody with an inherent irresistible lilt. It is written in Cantilena style and the accompaniment is largely groups of staccato sixteenth notes with frequent sustained notes to enrich the harmonic background. The second division contrasts sustained chords on the strings with fanciful figurations on the flutes. The third division is a repetition of the first.

ANDANTINO QUASI ALLEGRETTO

This selection is unique. It is written in the style of a scherzo, with some very interesting parts for the Pedal, both in the opening theme and in the two piu mosso sections which contain some unusual effects. The return to the principal section where a figuration in triplets appears over the original Pedal subject is in especially happy vein.

ADAGIO

This is one of M. Widor's finest slow movements and does not seem to be as well known as its excellent qualities entitle it to be. A Pedal flute solo of four-foot pitch soars over the four upper voices played upon the manuals with strings and celeste. Moments of wonderful impressiveness are the successive entrances of the eight-foot and sixteen-foot stops in the Pedal near the close.

TOCCATA

The Toccata has long been and still remains one of the concert-organist's chief war horses. Audiences never seem to tire of its spirit and freshness. It is characterized by an unusual brilliance in the figuration and fiery rhythm in the accompanying chords. A Pedal part of great dignity, having much of the character of a church-tone underlies the whole.

SIXTH SYMPHONY

IN G MAJOR

ALLEGRO

SELDOM are majesty and grandeur, two of the finest qualities inherent in

an organ, embodied in a composition to the same extent as found in this opening Allegro. This magnificent composition maintains a wonderful degree of dignity and poise, while at the same time it is characterized by an exceedingly brilliant treatment in its various variations of the main theme and in the development which is largely based upon this and a recitative-like passage which follows immediately after the first presentation of the main theme. The sureness with which the master hand proceeds and the exalted inspiration which fills every measure of this wonderful composition place it among the world's masterpieces.

ADAGIO

There is an exaltation and an intensity in the emotional content of this selection, which is quite unusual in organ composition, frequently in fact reaching an impassioned delivery suggestive of the orchestra. Warm combinations of strings, groups of flutes, and single flutes, form the background for the registration of the first and last divisions, while the middle section presents an opportunity for a broader registration.

INTERMEZZO

This is a brilliant movement based largely upon staccato arpeggio figures bearing chords at frequent intervals to establish the accentuation necessary to avoid the monotony which such a figuration would bring with it. The middle section consists of an interesting canon often in three, though more frequently in two parts. The movement ends with a repetition of the first section. It is one of those compositions in which the Composer's originality is strikingly illustrated and is a very effective number.

CANTABILE

A movement of much intrinsic beauty and charm, the Cantabile opens with a typical Widor melody presented in the soprano with an interesting accompaniment in three voices. A middle section containing numerous changes of manual leads into a return of the original theme with a varied accompaniment in triplet figuration.

FINALE

In the Finale we again find the Composer in one of his best moods. The opening theme with its virile, massive chords and splendid rhythm, the surging arpeggio figures in the section following, and the secondary subject with its peculiar though pregnant appoggiatura nature combine to form a composition of great strength, splendor, and elemental ruggedness.

SEVENTH SYMPHONY

IN A MINOR

MODERATO

THE seventh symphony is, next to the eighth, the longest of the ten, and

contains some unusual music of a very high order. The buoyant rhythmic opening theme of the Moderato is very dramatic in character and makes its first appearance in double octaves on the manual and Pedal but is repeated immediately in harmonized form. This theme gives to the whole movement its virile impulsive character and is excellently contrasted by a second motive of more tranquil nature. This Moderato is in every way a fitting companion to the remarkable opening movements of the four symphonies of Widor's second period.

CHORAL

The Choral based upon an original theme opens with a broad resonant movement in six parts of which, however, the double Pedal is a duplication in lower register of the soprano and bass of the upper four parts. After the complete statement of the Choral the movement consists of a series of varied treatments of the same, interspersed with episodes of a more agitated character, which lend excellent contrast. The development of the Choral shows much originality and is very ingenious.

ANDANTE

The Andante part of this movement is confined to four measures of introduction and the same number at the close. For the rest it is a light-hearted Allegretto, one of the most buoyant of all of the Master's compositions. The contrasting middle section marked *animato* is more intense in character and the polyphony is much more complex and involved.

ALLEGRO MA NON TROPPO

After a very short introduction, four measures of Pedal solo, the Allegro launches into a turbulent swing in which a melody based upon the theme of the Choral is sustained in the soprano over surging arpeggio figures suggestive of the irresistible might of ocean waves. The rise and fall, irregular movement, cross currents and eddies, are admirably portrayed by the masterly rhythmic distribution. The picture is a splendid one of the strong movement of waves in action gradually subsiding to a peaceful calm.

LENTO

The Lento presents one of those charming slow movements filled with warm emotional content. The different divisions are strongly contrasted between full organ and the softer strings and flutes. It is written in a very churchly style.

FINALE

When one considers similar movements of these symphonies, one is astounded at the wealth of invention shown by the Composer—no two have even a remote resemblance. Again in this Finale we have one of those virile rhythmic figures, which carries everything before it, as an opening subject.

The middle section digresses and forms a finely contrasted division. This leads into an insistent figuration extremely orchestral in its conception. Here we have one of the boldest compositions ever conceived for organ—it surely took a man of more than ordinary courage to write something so far from the beaten path. It is to the organ what Wagner's Ride of the Valkyries is to the orchestra. As one prominent organist has facetiously but very aptly put it, "it sounds like Hell being swept out."

The movement closes with a Moderato adaptation of the main theme.

EIGHTH SYMPHONY

IN B MAJOR

ALLEGRO RISOLUTO

THE eighth symphony with its six movements and 65 pages forms the most stupendous work ever written for organ. It is doubtful if a more difficult work exists. The performer is constantly in a position to desire extra resources for its adequate performance. The Allegro Risoluto is introduced with an arrangement of chords which suggest the ringing of large cathedral bells. The first two measures of the resilient main theme in octaves are answered by a vigorous theme of two measures in the Pedal. A very elastic figure of five notes (4 sixteenths and an eighth) which appears three times in stepwise descending order followed by a scale passage which ascends a twelfth, forms a secondary theme of considerable importance. The development of these themes is at all times full of interest and rises to several unusual climaxes.

MODERATO CANTABILE

An inspired movement of wonderful poise. It is in Cantilena style with a beautiful melody accompanied by broken chords in sixteenth notes and double Pedal on the eight-foot flute. For the sake of contrast the middle section places a rather sustained part in the right hand against an insistent rhythmic figure consisting of a dotted eighth and sixteenth. This leads gradually to the return of the first part with the melody in a lower voice accompanied above by a double note figuration.

ALLEGRO

A scherzo-like movement largely in canon style. Owing to its unusual rapidity of tempo and its complexity, it presents many difficulties for the performer to master. It consists of a series of plainly marked sections in which the main theme frequently recurs in the form of a canon between two of the four voices.

VARIATIONS

The Variations are ingenious; the high quality of the workmanship and the seriousness of its musical content give it a high place among works of

its kind, perhaps even taking rank with the great Passacaglia of Bach. The theme of eight measures is first announced as a Pedal solo and consists of two well balanced sections of four measures each, the second a third lower than the first. Then follow a remarkable set of variations in free chaconne style with numerous interludes between the variations. Two noteworthy climaxes are those in which first the theme appears in full detached chords in the manuals with a flowing part in the Pedal, and second where the theme is surrounded with brilliant arpeggios.

ADAGIO

The melody of the Adagio is characterized by richness of sentiment and feeling and is full of sustained beauty. It holds its place in this symphony as a movement of considerable complexity. A middle section in fugato style which gradually works back to the main division forms an interesting contrast.

FINALE

The Finale, a movement of almost barbaric splendor and exuberance, opens with a recollection of the introductory chords of the first movement. It rushes on with irresistible sway and shows the Master in one of his finest rhythmic moods.

GOTHIC SYMPHONY

MODERATO

PERHAPS in no other composer's work since Beethoven are there three periods of development so clearly defined as in the organ works of Ch. M. Widor. The first four symphonies, while already master works in themselves, form a first period of promise of what is to come. To the second period belong a series of transcendental compositions without a parallel in organ composition. It is a time in which the Master reaches his full growth, when mature mastery, boundless enthusiasm, compelling virtuosity, and inspired invention combine to produce four further symphonies of matchless worth. It is however to the third period, during which the Gothique and Romane were composed, that the crown belongs. With the mastery developed by the achievements of the first two periods, he sets for himself a task in which his spiritual personality, developed through years of devoted endeavor as organist and above all as improviser in the services of the church of St. Sulpice, can assert itself. Upon only one former occasion does he take as the basis of a composition one of those beautiful Gregorian hymns which for years had been the basis of much of his improvisation upon that magnificent Cavaille-Coll. Now, inspired by the beautiful church of St. Ouen at Rouen, he endeavors to portray in tone his impressions of

this monumental Gothique edifice in particular, and to give to the symphony a style of music essentially Gothique. He uses as a basis the beautiful Christmas hymn, "Puer Natus Est." The persistence of a flowing theme in eighth-notes with a chord theme as a countersubject, gives the impression of a desire to establish firmly the Gothique principles, such as the arch and flying buttress, while the climaxes rise to such impressiveness that very little imagination is needed to see before one the whole edifice in its wonderful majesty. The hymn itself is not introduced until the third movement.

ANDANTE SOSTENUTO

A rare movement with a spiritual content so chaste and pure that involuntarily the atmosphere of prayer and incense suggests itself. Light flutes and strings for the manual, and eight-foot flute for the pedal, form the background of registration.

ALLEGRO

This brilliant movement in fugue style in the tempo of a gigue or scherzo portrays the pomp of some grand-fete day when the splendor of the parades asserts itself. The hymn "Puer Natus Est" makes its first appearance about the middle of the movement in the Pedal. It appears twice more in the Pedal, the last time in augmentation played with full Pedal reeds.

MODERATO

This final movement which comprises about one-half of the whole symphony is based upon the hymn which, with two other subjects introduced for the sake of variety, forms the thematic material. Thus one set of variations or choral preludes in various moods follows another, as if to portray the different parts of a service at the cathedral, until the entrance of a toccata-like allegro which designates the sortie at the close of the service. This allegro works up to a superb climax over the hymn and at the close dies away to a tranquil section, as if in benediction.

ROMANE SYMPHONY

MODERATO

AS IN the case of the Gothic Symphony which is founded upon the Gregorian Hymn "A Child is born," so in the Romane Symphony the underlying theme is the Gregorian Easter Hymn "Haec Dies" (This Day) and as the former had its inspiration in the Gothic Church of St. Ouen, so the latter had its source of inspiration in the famous Roman Church, St. Sernin at Toulouse, considered the finest example of that style of architecture in France. The Composer says in a preface to this symphony: "This Day is a graceful arabesque illustrating a text of several words, about ten notes

to each syllable; it presents a vocal phrase as difficult to fasten upon as the song of a bird; a sort of pedal-point adapted to an executant exempt from all rule. The only mode of fixing on the auditor's ear so undefined a motive is to repeat it constantly. This is the principle on which the first number of the Symphonie Romane is constructed; it is a movement which sacrifices everything to its subject; here and there the Composer has somewhat timidly embarked in development, but this departure is soon abandoned and the original plan of the work resumed." After an introduction, consisting of an ascending fantasy passage of only one measure, the theme is introduced accompanied by a high pedal-point. The pedal-point seems to be an almost constant companion to the theme and appears either above or below it. The whole movement fairly pulsates with life and inspired warmth.

CHORAL

The Choral opens with the theme harmonized in flowing style and the meter changed from 12-8 to 4-4. The eight-foot Pedal has been assigned a very effective melody. The scene changes. The Pedals, to which have been added the sixteen-foot, take over a motive which represents the pealing of the big bells while the upper parts would seem to represent the organ and choir at the service. After an episode rather more free in style, an interplay between Pedal and soprano begins. This is of surpassing loveliness and frequently introduces the main theme. Eventually it returns to the bell motive in the Pedals and closes there with one of the Master's finest movements.

CANTILENA

A quiet movement of great charm. At three different times the opening measures of a Gregorian Easter Hymn, usually associated with "Haec Dies," "Victime Paschal", is introduced. For a short middle section a choral-like harmonization of a later part of the same rhythm is used with excellent effect.

FINALE

A magnificent and brilliant fantasy based upon the main choral, in which the manifold variety of the theme treatment and its development shows the Master at his very highest attainment. Just before the end an Andante quasi Adagio section presents several fine climatic developments of the main theme and leads gradually into a peal of Easter bells. The movement closes with a reminiscence of the opening of the first movement. Such mastery as is here evinced is rarely found in composition of any kind. It is a fitting crown to the magnificent group of ten symphonies which M. Widor has given to the world.

Bermuda and Its Churches

By OSCAR E. SCHMINKE



TRIP to Bermuda is one of the unique experiences of life. To leave New York with its masses of stone and steel and concrete, much of it as unlovely as man-made things can be, and find yourself after a two-day ocean trip in a paradise of beauty and balmy comfort smacks of the fairy enchantments which beguiled our imagination in the youthful days of Arabian Nights and Alladin's wonderful Lamp.

Some sorcerer, tiring of the nerve-racking hustle-bustle of Twentieth Century life in that modern Babylon named New York, has made himself this fair retreat in mid-ocean, for rest, meditation and the ministrations of the Spirit of Beauty. More than one poet's imagination has been fired by the romantic enchantments of Bermuda—Thomas Moore, Ik Marvel, et al—even the Bard of Avon is said to have laid the scenes of his "Tempest" in this fairy isle, a description of which had reached England through some returning seamen.

So, dear reader, deal kindly with me in perusing this rhapsodical prelude, which may remind you of the prospectus of some enterprising steamship company or fashionable caravansary (at eight dollars per) artfully designed to lure away the dollars from your unsuspecting bank account. Indeed, Art has fallen on evil ways, now that the Divine Muse is at the beck and call of every concocter of toothpowder or manufacturer of underwear! Howsomever—

The steamer comes within sight of Bermuda directly after breakfast on the third day. The scene of the islands with their coast line of coral rock, grazed by exposure to the weather, their snow-white houses built of native coral limestone,

with a background of native cedar, all surrounded by a turquoise colored sea, which in its varied tints from clear light green to the darkest indigo, beggars all description, is a picture not easily forgotten.

The boat cautiously threads its way into the harbor through a veritable maze of coral reefs, extending out to sea for fifteen miles, and highly dangerous to shipping. On coming in sight of Hamilton, the principal town, and point of docking, the attention is immediately arrested by the Cathedral, built upon an eminence, and visible for many miles. Together with the post office, an interesting structure in Spanish mission style, it is the center of architectural interest. Of ample dimensions for the size of the islands, (about 20,000 inhabitants) imposing in its site and general layout, of characteristic English Gothic style, it forms the nucleus from which the religious as well as the musical life of Bermuda radiates. But more of this anon.

Making the most of the rather limited time at our command, we took a number of delightful drives by carriage to various points of interest: there are or were no automobiles, trolleys, subways or other modern inventions of the devil, to disturb one's peace of mind and mar the delightful sense of security and ease which is an integral part of the atmosphere of the islands. In the course of these excursions over excellent hard white roads, built of native coral stone, through luxurious semi-tropical vegetation, which requires the poet's lyre and a botanical dictionary for its adequate description, we had occasion to visit various of the parish churches, some nine in number. Of these the historically most interesting is St. Peter's, situated in the oldest town on the islands, which with its narrow crooked streets (Shin-bone alley is the name of one), its curious old shops which look as

though they had just stepped out of the school history, its odd little houses with vines of the passion flower clinging to snow white walls, surrounded by a little courtyard and harboring brilliant geraniums and perhaps a century plant, forms

smile from those not entirely devoid of a sense of humor.

The other parish churches are considerably larger than St. Peter's, and vary greatly in their style of architecture, some being severely classical in design,



PAGET PARISH CHURCH, BERMUDA

one of the quaintest and most interesting spots that ever gladdened an artist's eye. The old church built in 1713 in the shape of a T, stands in an ancient now disused graveyard of curious tombs much resembling Egyptian sarcophagi, which in principle they actually are, containing the bones of many of the early settlers of the islands.

The interior of the church is fully as interesting as its environs, with its deeply worn wooden benches, its crude pulpit of native cedar, characteristic altar in one transept, and ramshackle little "pipe"-organ in the other, and finally its quaint memorial tablets and epitaphs almost completely hiding the old walls, which may evoke a feeling of tender melancholy from the sentimentally inclined, or a

and others representing various modifications of the Gothic style; they are all built of native coral limestone and, evidently copies of English models, represent in their dress of pure white and absence of gaudy ornamentation a chastity of taste, which alas does not always characterize American churches of the same type. What distinguishes all of them is their characteristic and in some cases truly beautiful setting—an immaculately kept graveyard of curiously shaped underground limestone vaults, intersprinkled with luxuriantly flowering shrubs for which Bermuda is famous, and a lawn decorated with ornamental palms and tropical plants.

The organs are all adequate two-manual instruments imported from England.

The organ of St. James' Church, built in 1879, was constructed, as the Bermuda Almanack informs us, "from specifications furnished by a convict having practical knowledge of organ building and then undergoing sentence at Boaz, and

with some paint of coal tar composition; the builder was apparently not ashamed of his workmanship thus to exhibit the internal organs, as it were. A peculiar feature were the ivories, fastened to the keys by means of small metal pins in



ST. PETER'S CHURCH, BERMUDA

imported upwards of half a century ago. It speaks well for the maker, Joseph Walker, that it should have so well withstood the use and the climate as to still be in comparatively fair order."

The organ of Paget Church was built by Bishop & Son, London, and was comparatively recently installed.

Unfortunately it was impossible for me to hear the sound of the instruments as I had only one Sunday for this purpose. My attention therefore centered on mechanical peculiarities such as old fashioned swell pedals which locked in a notch, a big row of ponderous stopped wooden pipes facing the congregation through an aperture opening into the transept (the front being toward the choir) which were apparently covered

place of or in conjunction with glue, which gave the key board a strange appearance, as if it were suffering from pimples or small-pox. I will leave the reader to ponder this mystery for the present as well as another, namely the fact that the organ in Pembroke Parish Church, originally equipped with tubular pneumatic action, was changed back to tracker after a short period of use. For an answer to these conundrums we must look to Mr. Arthur Purcell, organist of the Cathedral, to whose church and organ we will now turn our attention.

For many years I had been curious to hear an English organ; it was therefore in a state of expectancy that I proceeded on Sunday morning to service at the Cathedral. Its interior proved delight-

fully cool and refreshing after a walk on hot pavements, imposing yet restful to the eye and when the prelude started, satisfying to the ear. (Here by the way, I must mention that the oil lamps shown in the illustration have been replaced

the organ barely audible, proved a revelation to me of the inherent impressiveness and nobility of the Episcopal service when rendered by a congregation and choir imbued with a real reverence not only for the ritual, but for the English



EASTER DECORATIONS, PEMBROKE PARISH CHURCH, BERMUDA

with very artistic electric fixtures.) The organ is placed in one of the transepts on a gallery built especially for that purpose, an unusual and impractical position, for which presumably the architect is responsible. The prelude brought to the fore several solo stops, the Orchestral Oboe among others, which were really luscious in tone without sacrificing their characteristic quality; but it required the hymns to reveal the real beauty of the organ's Diapasons, a positive delight to the connoisseur, a combination of grandeur and solidity of tone with mellow richness, which I have always in imagination associated with the organs in the Cathedrals of the Old World.

The liturgy and the chanting in general, accompanied to a large extent by

language as well. The choir, a volunteer organization, with voices rather hard and unmusical, made up for its lack of natural gifts by an uncanny familiarity with all nuances of the service, and an enunciation of English and proper regard for the natural rhythm and flow of speech, which might well be a model for some highly paid choirs of the Metropolis.

After service I had the pleasure of meeting the organist, Mr. Purcell, a cultured and delightfully hospitable gentleman. In which connection I must mention another organist who gave me a right royal welcome, and helped supply me with some of the information here presented, Mr. John J. Bushnell, Editor of the "Bermuda Colonist and Daily News," and organist of Wesley Memorial Chapel.

The Cathedral organ of 37 registers has 7 in the Pedal, 9 in the Great, 11 Swell, 6 Choir, and 4 Solo. From information given me by Mr. Purcell I can say that the instrument was especially prepared for the Bermuda climate; all leather and felt was poisoned, special glue had to be used; where action parts could be enclosed, they used pneumatic action, otherwise tracker. The Swell and Solo Organs are enclosed. As to his Cathedral music, Mr. Purcell says:

"Music in Bermuda suffers from want of emulation. Choirs need stimulus and rivalry. Ambition dies of lack of appreciation. Still we at the Cathedral aim for a refined service, following the English type (at a respectful distance) and if we cannot achieve quantity of volume, we are satisfied with good balance and reverential rendering. We do anthems throughout the various seasons, and occasionally an oratorio or cantata. I give a recital after evening services, and about once a month on a week night. Whenever possible I obtain the help of visitors, and am very fortunate during the season.

"The choir is entirely volunteer, and they are gradually learning that this does not mean without responsibility. In the eighteen years I have been here, I have seen much improvement in music throughout the whole island—instead of Batiste, for instance, I now give Bonnet.

"There has been virtually no music in the schools. In one school I visited, only three out of fifty-three boys could tell which of two notes was the higher. But happily, this is all passing, thanks to

gramophones, visitors, choir work and concerts.

"It might interest you to know that when the south wind blows, more than half the pianos in the island are dumb. Another trying activity is that of the bugs, or rather worms. My library has long since ceased to exist. The book-worm proved fonder of musical authority than I, for he ate up my old text books and I sincerely hope he obtained more pleasure than I out of them. It may be a mere coincidence, but the worm prefers the "three B's" to the modern school! Bach was devoured in a month, but some of the whole-tone scale artists are still intact. It may be that even the stomach of a worm will turn against them.

"Bugs and the climate get you here. I came to Bermuda originally for three years, but at the end of that time I had no clothes left to wear fit for the journey back home, neither had I the inclination to get more—all on account of the bugs.

"It is lucky for us that Americans come for such short visits! If they stayed a month they would never leave and would own the island in a year."

And Mr. Purcell closes his letter with:

"I fear my information may be somewhat Irish, that is, fearfully scrappy."

I know my readers, as myself, are grateful to Mr. Purcell for his interesting comments, and their human and humorous touches. If the reader has been able to sense in ever so small a degree the beauty and charm of Bermuda and its people I shall feel amply repaid for my pains in preparing this article.



FOUNTAIN STREET BAPTIST, GRAND RAPIDS, MICHIGAN

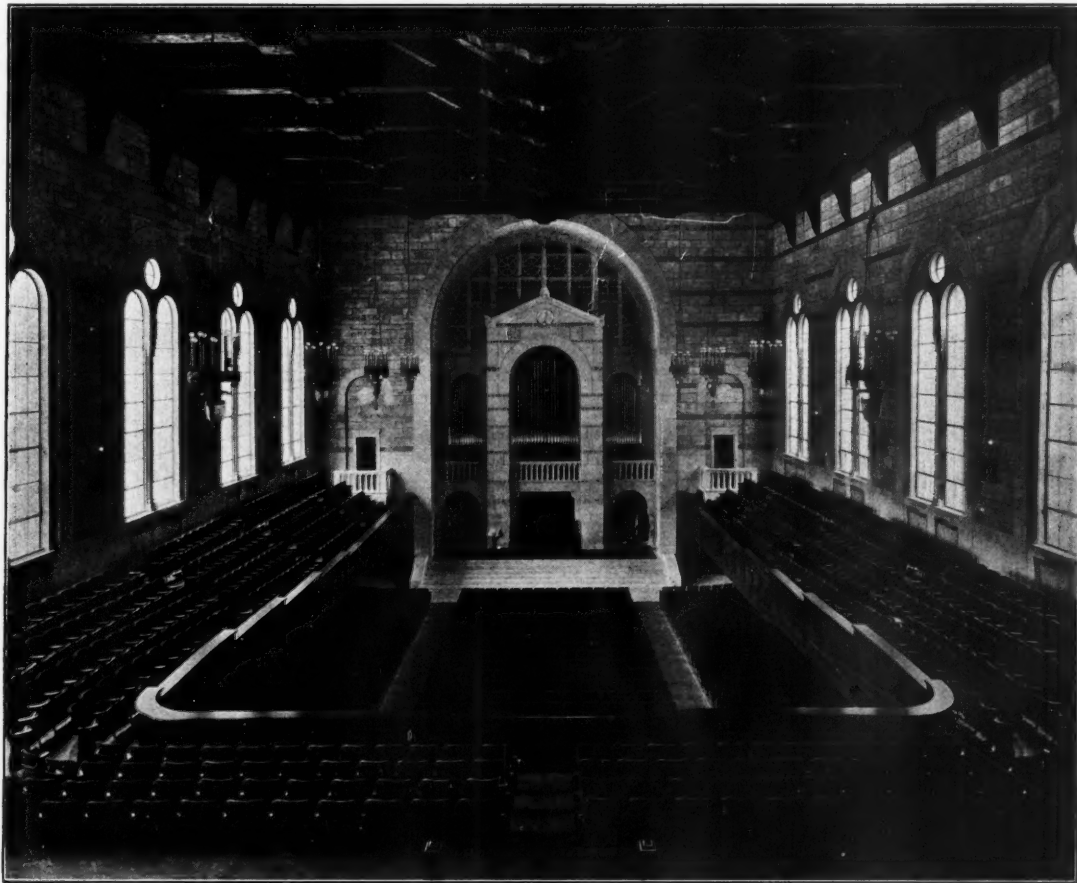
FOUNTAIN STREET BAPTIST CHURCH of Grand Rapids, Michigan, first earned its organistic fame by hunting diligently for an unusually high-salaried organist. Mr. Emory L. Gallup was brought from Chicago to play the new Skinner organ.

Fountain Street Church and its equipment cost \$780,000. The organ was given by Mr. and Mrs. W. A. Jack, Mr. and Mrs. Fred I. Nichols, and Mr. and Mrs.

F. Stuart Foote, and cost \$50,000. Tower Chimes were given by Mr. and Mrs. Frank E. Leonard and cost \$7,000.

The architects were Coolidge & Hodgdon of Chicago, with Mr. Hodgdon and his staff doing most of the work; "no church ever had a more faithful architect. He gave unsparingly of his time beyond the letter of the contract."

Mr. Gallup has given 19 recitals during the season.



THE AUDITORIUM, FOUNTAIN STREET BAPTIST

"We stand for the church as an institution of religion whose mission it is to teach true religion and help men, women and children to understand and to follow the example of Jesus.

"We stand for justice to, and a sympathetic understanding of, every type of religion, believing that God loves all men and that every religion has something good in it.

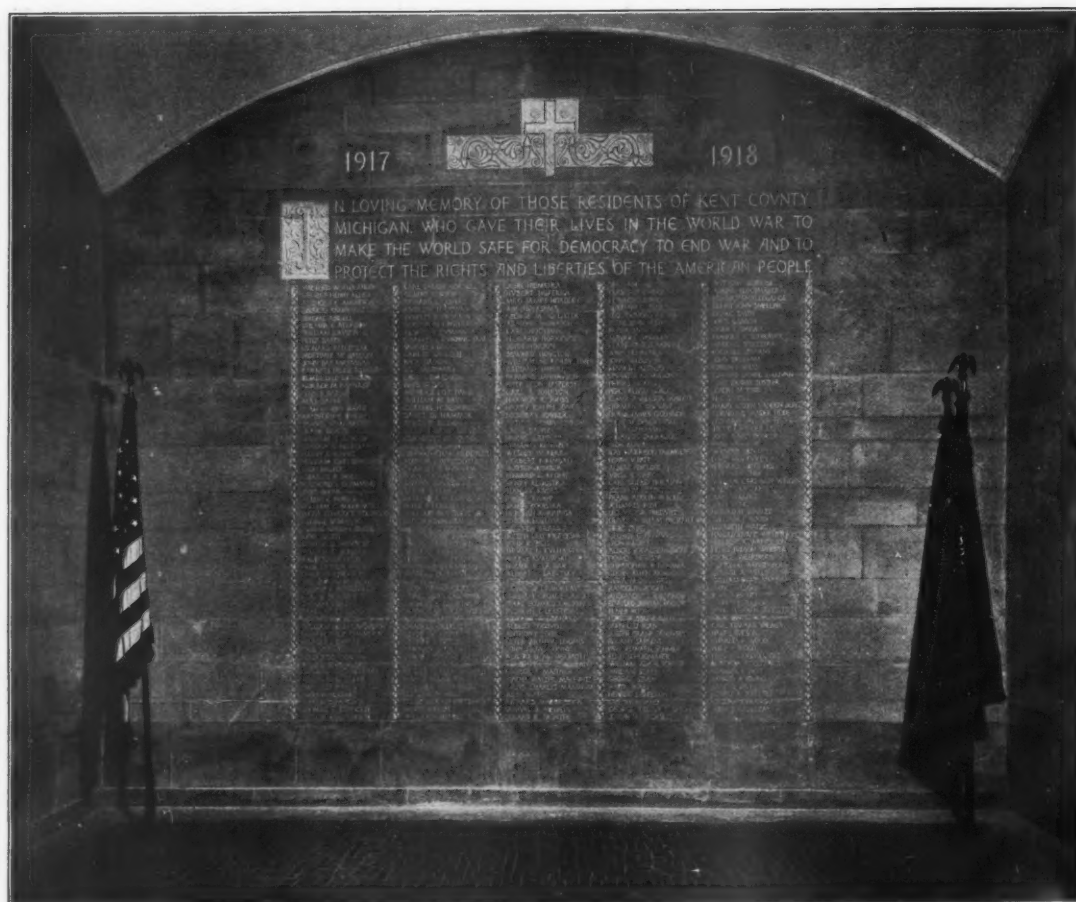
"We stand for social Christianity, a religion that has for its goal the redemption of society, as well as the salvation of individuals; a religion, if applied, that will end wars, establish industrial brotherhood and justice, lift political life to the high level of public

service and transform all human relationships.

"We look to Jesus as the example, guide and interpreter of that life. To have the mind of Jesus is to be a Christian.

"We stand for the open Bible, freely interpreted, without the restraints of false traditions or the liberty-denying dictates of creeds or churches, and believe it contains God's message of salvation.

"We stand for that elemental religion which consists of faith in God, and zeal for all the ideals of the Kingdom of God; a religion which is not sectarian, as it is found in all churches; a religion which does not conflict with science or deny the freedom and validity of reason."



TOWER MEMORIAL ROOM

"While the citizens of Grand Rapids are wrestling with the problem of a public memorial to those who laid down their lives for their country in the World War, we have built a beautiful Italian tower in their memory. It is 159 feet high and 20 feet square, with two open belfrys, adorned with marble columns, in one of which has been installed a set of Deagan Tubular Chimes.

"An appropriate inscription has been placed over the doorway above which is

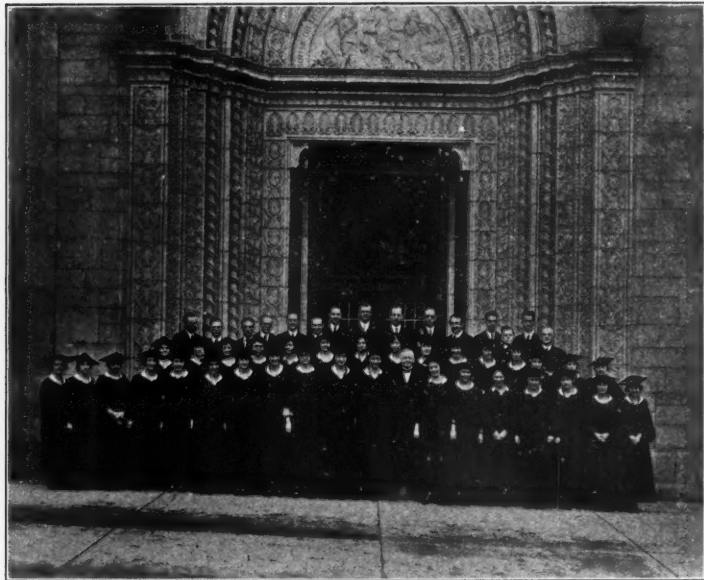
the seal of the United States, cut in stone.

"In the lower part of the tower is a beautiful room, 20 feet square, whose four walls are of stone. On one of these has been cut the names of 282 Kent County heroes who gave their lives in the war."

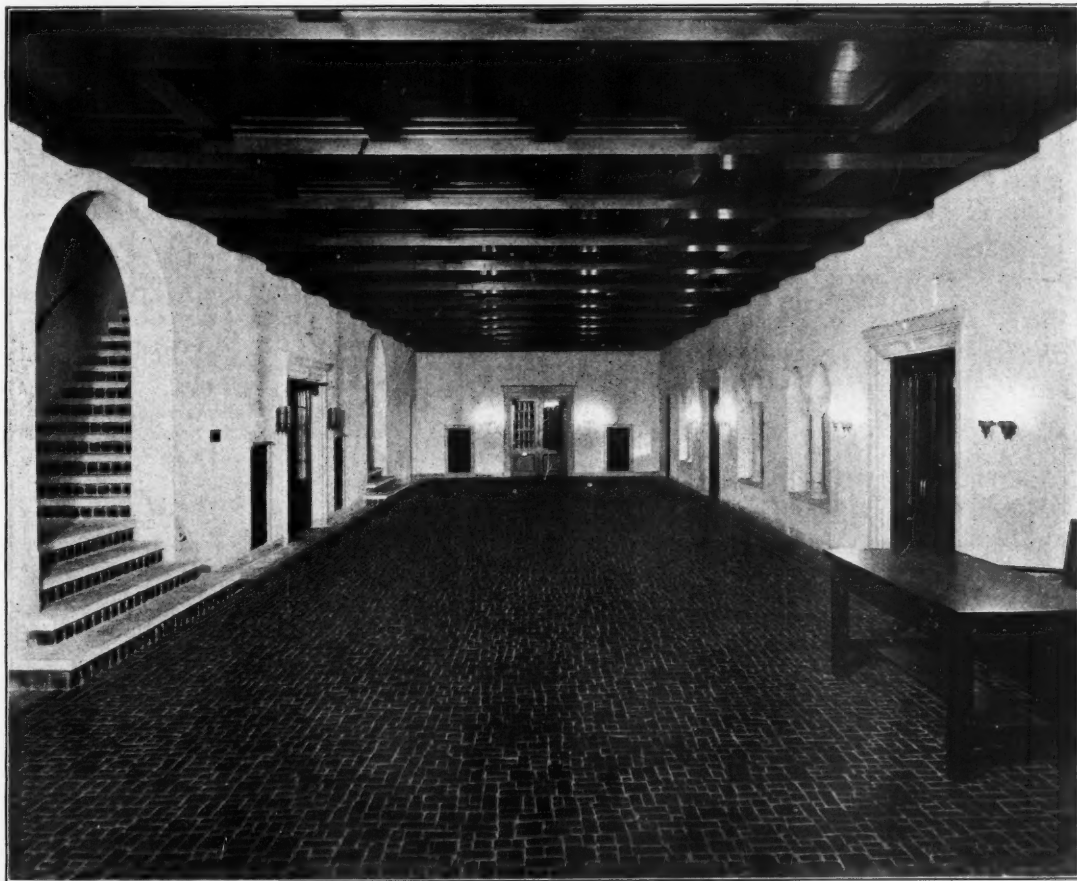
The expense of cutting the names in stone of the World War heroes was \$1,600., provided by the late James Bayne in memory of his son, Alexander Bayne, a young artist of great promise, who fell with his airplane in France.



MR. EMORY L. GALLUP
Organist and Choirmaster



THE CHOIR



THE NARTHEX



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

Editorially

IN THE summer time one of the easiest things in the world to do is to let down. During the summer most organists do so very properly. The character of this easing up in our work is what marks the calibre of the individual.

When we have a blizzard in the winter, or even a hard rain storm, or when one of many causes affects the size of the congregation, the result upon the work of the choir requires our best efforts to avoid a poor piece of work. Sometimes, indeed, we may be content to make a decidedly routine job of it ourselves. That is bad.

But in the warm weather when our choirs run shorthanded or not at all, our problem is to give a first-class service without doing any considerable amount of work. It would seem that

the difference should be in volume and technical consideration. Simple but good music is to be found in sufficient abundance for all of our needs. To use this and to abandon our Widor, Bach, and Palestrina is justifiable as it is wise.

It is in execution that we must be conscientious. To jump upon the bench with the first thing that comes to hand and with no preparation courts a careless, ineffective performance. If we are paid our salaries during the summer—and none of us would play at all if we were not—a fair return is quite as much in order as it would be on Easter Day.

Our service to the world is the same whatever the weather. Our summer privilege is to let down. Our greatest duty is to let down properly.

— ROWLAND W. DUNHAM

SUMMER SUGGESTIONS

By R.W.D.

"Sweet is Thy Mercy"—Barnby

"Like as a Hart"—Novello

"I will Lift up Mine Eyes"—

J. H. Rogers

"O Lord, My Trust"—King Hall

"O Ye that Love the Lord"—

Coleridge-Taylor

"Grant to us, Lord"—Barnby

"Ave Maria"—Abt

"No Shadows Yonder"—Gaul

"O Taste and See"—Goss

"Behold now, Praise the Lord"—

Woodman

"The Lord is Full of Compassion"—

Geo. F. Austen

"Deliver me, O Lord"—Stainer

ORGAN SUGGESTIONS

By R.W.D.

Bach—Canzona

Bonnet—Elfes

Callaerts—Pastorale

Dethier—Con Amore

Deshayes—Pastorale

Faulkes—Meditation

Foote—Allegretto

Guilmant—Elevation in A flat

Hollins—Berceuse

Karg-Elert—La Nuit

Lemmens—Fanfare

MacFarlane—Scherzo in Gm

Service Programs

Selected by R.W.D.

LYNNWOOD FARNAM

HOLY COMMUNION—N. Y. C.

"Here yet awhile" (St. Matt.)—Bach

"Lord Jesus, Thy Dear" (St. M.)—Bach

"The promise which was made"—

Bairstow

"How lovely"—Mendelssohn

"Now death is swallowed up"—Brahms

"Sing to the Lord"—Smart

"The three Kings"—Candlyn
 Purcell—Trumpet-tune and Air
 Dupre—Toccata on the Gloria
 Bingham—Rhythm of Easter
 Ravanello—Christus Resurrexit
 Macquaire—Symphony in E flat
 Bennett—Elegiac Prelude
 Bach—In Death's Strong Grasp
 Bach—The Blessed Christ is Risen
 EMORY L. GALLUP
 FOUNTAIN ST. BAPTIST—GRAND RAPIDS
 "The Heavens are declaring"—
 Beethoven
 "Angel Bands"—Saint-Saens
 "Seek Him that maketh"—Rogers
 "Saviour, when night"—Donovan
 "Souls of the Righteous"—Noble
 "Te Deum"—Willan
 "And the glory"—Handel
 "On a winter's night"—Mackinnon
 Mendelssohn—Prel. & Fugue in G
 Widor—Andante and Final
 (IV Symph.)
 Harwood—First Sonata
 Guilmant—Marche Religieuse
 Saint-Saens—Improvisation in Eb
 Foote—Pastorale
 PHILIP JAMES
 ST. MARK'S IN-THE-BOUWERIE—N.Y.C.
 "Credo" (Missa Solemnis)—Beethoven
 "God be in my head"—James
 "Veni, Sancte Spiritus"—Jepson
 "Now let us praise"—Thorne
 "A glorious Virgin"—Schmitt
 "A beggar died"—Forsyth
 "Seek Him that maketh"—Elgar
 James—Fete
 Sowerby—Carillon
 James—Meditation
 Jenkins—Night and Dawn

Other Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be given choirmasters who observe the following requests:

1. Write your own program lists and follow the exact style adopted for these columns.
2. Confine your written list most largely to anthems you recommend to your colleagues.
3. Specify when solos or duets, etc. are included.
4. Mark with * any anthems you consider especially practical for the average choirmaster in the average church.
5. Mail your lists one a month, or once every second month, to reach this office on or before the 20th of the month include your printed calendars with your written list.

G. HAROLD BROWN
 FIRST M.E.—PORT HURON, MICH.
 Solo: "How Lovely"—Liddle
 "O Come let Us Sing"—Maunder
 "Thine is the Kingdom"—Gaul
 Solo: "I do not ask"—Spross

DR. CHAS. E. CLEMENS
 COVENANT PRESBYTERIAN—CLEVELAND
 "Turn Thy face"—Sullivan
 "Radiant Morn"—Woodward
 "O Master"—Stebbins
 "Lowly kneel We"—Gounod
 "Mighty Victim"—Matthews
 "My faith looks up"—Clemens
 "Christ Triumphant"—Yon
 Warner—Exaltation

CHARLES J. CUSTER
 TRANSFIGURATION—POITSTOWN, PA.
 Solo: "Ride on in Majesty"—Scott
 "Hallelujah Chorus"—Handel
 "Lux Benigna"—Jenkins
 "Hear my Prayer"—Mendelssohn
 Yon—Hymn of Glory
 Biggs—Sunset Meditation
 Frysinger—Grand Choeur

MRS. FAY SIMMONS DAVIS
 CONGREGATIONAL—GLEN RIDGE, N. J.
 "Laud ye the Name"—Rachmaninoff
 "Bless the Lord"—Ippolitof-Ivanof
 "Praise the Lord"—Gretchaninoff
 "Save and Keep"—Scheremetieff
 "Of Thy Mystical Supper"—Lvoff

MRS. KATE ELIZABETH FOX
 FIRST PRESBYTERIAN—
 WATERTOWN, N. Y.
 "Behold ye despisers"—Parker
 "Sanctus"—Gounod
 "Rejoice in the Lord"—Purcell
 "From thy Love"—Gounod
 "Darkest Hour"—Moore
 "Now Christ the Lord"—Pluddemann
 "Light's glittering morn"—Parker
 "When the dawn"—Polish
 Russell—Bells St. Anne
 Widor—Adagio (Son. 6)
 MacDowell—Maestoso
 Jenkins—Dawn
 Mallong—Easter Morning
 Ravanello—Christus Resurrexit

RAY HASTINGS
 TEMPLE BAPTIST—LOS ANGELES
 "Calvary"—Rodney
 "Palms"—Faure
 "Jerusalem"—Parker
 "Praise my Soul"—Galbraith
 "Lord Thou hast been"—Rogers



HAMLIN HUNT
 PLYMOUTH CHURCH—MINNEAPOLIS
 "O Saviour"—Moore
 Can: "Darkest Hour"—Moore
 Dubois—Marche Triomphale

MISS MARY R. SMITH
 FAGAN THOMPSON
 SECOND PRESBYTERIAN
 NASHVILLE, TENN.

Old Familiar Melody Program
 Wilson—Shepherd Boy
 Doxology. Scripture. Prayer.
 "Tender Dreams at Twilight"—
 Molloy
 (Love's Old Sweet Song)
 Solo: "Like a Beauteous Dream"
 (Silver Threads)
 "Jesus Ever Nigh"
 (Juanita)
 Solo: "Childhood's Happy Days"
 (Carry me back to old Virginny)
 "Love's Gentle Flower"—Spilman
 (Flow Gently Sweet Afton)
 "Traumerer"—Schumann
 Talk
 Solo: "In Memory's Garden"
 (Heart Bowed Down)
 "In Heaven's Garden"
 (Massa's in the Cold Cold
 Ground)
 "How dear to my Heart"—Woodworth
 (Old Oaken Bucket)
 "Beautiful and True"—Burns
 (Comin' Thro' the Rye)
 "Faithful Friends"
 (Auld Lang Syne)
 MISS GRACE CHALMERS
 THOMPSON
 ST. PHILLIPS CATHEDRAL—
 ATLANTA, GA.

Gounod's "Galia"
 Dubois' "Seven Last Words"
 Rheinberger's "Stabat Mater"
 "Solitary Lieth the City"—Gounod
 Mallong—Bethlehem
 Guilmant—Lamentation
 JOHN WINTER THOMPSON
 CENTRAL CONGREGATIONAL—
 GALESBURG, ILL.
 "Day is Dying"—Thompson
 "Even Song"—Cadman
 "Must Jesus Bear"—Havens
 "O that I Had"—Smieton
 "Crossing the Bar"—Eastes
 "O Come to My Heart"—Ambrose
 Kinder—Idyll
 Rogers—Reverie
 Frysinger—At Twilight
 Maxson—Romance
 Thompson—Supplication. Intermezzo.
 Johnston—Evensong
 Brewer—April Song
 E. JUSSERAND WILLIAMS
 TRINITY REFORMED—POTTSVILLE, PA.
 "Fling Wide the Gates"—Stainer
 Solo: "Palm Branches"—Faure
 "Jerusalem"—Macy
 Can: "Olivet to Calvary"—Maunder
 MRS. H. P. WOMELSDORF
 1ST PRESBYTERIAN—CARTERSVILLE, GA.
 "Christ our Passover"—Macfarlane
 Hollins—Song of Sunshine
 Yon—Christ Triumphant

Repertoire and Review

Prepared with Special Consideration to the Requirements
of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS



QUITE a great many organists use the summer leisure for the inspection of new music and the replenishing of their libraries. Choirs may be largely on vacation, especially in the big cities, but when everything goes out and nothing comes in, things soon reach an impossible state. The wise organist is the one that replenishes the library slowly, carefully, but persistently each season.

Our reviews have for their chief end the presentation of materials from the standpoint of the average organist, not the Mus. Doc. or F.A.G.O. whose calls are very largely beyond the realm of ninety percent of practical organists. Our reviewers endeavor to say what they find within the covers of music under review, not what they think, nor even what they like.

Readers are urged to rely implicitly upon our review pages, and give emphatic statement of their views if at any time they are mislead by any printed statements.

PAUL AMBROSE: "ART THOU WEARY," 6 pages of tuneful and easy music for quartet or chorus, on a text quite suitable for summer use. It is largely in harmony, with but 4 measures of bass solo. Changing to the nearest related key is the Composer's method of noting changes in the text—a welcome change from the solo-vs.-quartet method. Congregations will undoubtedly find the anthem attractive, as also will the average choir, quartet or chorus. (Schmidt 1924, 12c)

GEORGE A. BURDETT: FOUR RESPONSES, 9 pages of unaccompanied quartet or chorus music with the texts "Grant us Thy peace," "O God the strength," "Grant we beseech Thee," "O Lord we beseech Thee." They seem to be best suited to use after the Scriptures, after the Commandments, and after prayer—though it might be a good idea to use the first before the reading of the Scriptures. Did any reader ever try that method? All are within reach of the average serious quartet or chorus; they are devotional, direct, musically. (Schmidt 1924, 12c for the four)

F. LESLIE CALVER: "BELOVED NOW ARE WE THE SONS OF GOD," 5 pages for chorus or quartet, a musicianly setting of the text. There is great variety of rhythm and mood, with a few emphatic key changes.

The intent is apparently not so much to be musical as to be musicianly, so that choirmasters will need a little work on the interpretive side of the anthem before they make the congregation like it. (Schmidt 1924, 12c)

JOSEPH W. CLOKEY: "OFFICE OF HOLY COMMUNION," 16 pages of unusual music by a composer who threatens to be one of America's foremost claimants for fame. The present example is mostly in eight-part harmony, unaccompanied; but the parts are so simple that any choir able to split itself into eight-part work will find no difficulties whatever. The harmonies are not freakish, but are none the less unusual and commanding; it makes an excellent Communion setting which we recommend to every choir-master with competent chorus at his command. (Gray 1923, 20c)

G. A. GRANT - SCHAEFER: "HEAR MY CRY O GOD," 6 pages for quartet or chorus. It aims at the tuneful and uses music to interest congregations with wholesome ideas; it is fairly easy, harmonic rather than contrapuntal, with a melody that is quite sprightly in certain measures. The average volunteer chorus ought to enjoy doing it, also the quartet. (Schmidt 1923, 12c)

G. A. GRANT-SCHAEFER: MASS IN F, 32 pages, a setting that strikes a good balance between the severely churchly and the intentionally musical—so that it can easily pass the severe limitations of Catholic music and yet fill its place in the modern church world by helping make the services beautiful and appealing. For the most part simple harmony in four-parts is used, with occasional counterpoint and melody; Latin text is alone used. There is that essence of devotionism that makes the whole Mass an act of the religious spirit. We recommend it for all Catholic choirs, whether of professional singers or of volunteers. (Ditson 1924)

CHARLES HUERTER: "LORD IN THY PRESENCE LEAD US," 5 pages for quartet or chorus, a communion hymn that ought to be highly effective because of its plain musical qualities that make it a warm expression of its text, intelligible to both choir and congregation. It is very easy to do, and melodious in intent. (Schirmer 1924, 10c net)

KREMSER: "PRAYER OF THANKSGIVING," arranged by N. Clifford Page for three-part chorus of women's voices. This fine melody is a sterling

example of enduring melodic worth. The text begins "We gather together to ask the Lord's blessing," and ends, "Lord make us free." It is a wonderful thing for a big chorus, beginning, as most versions do, with one voice and ending, as the reviewer prefers it, with all voices in unison, with harmony only on the final phrase. The arranger has of course harmonized it for his three voices and it is a welcome addition to the list of music for women's voices. (Ditson 1924, 12c)

HERBERT STAVELY SAMMOND: "SUPPLICATION," 10 pages for chorus, or quartet if no chorus is available, as the Composer has made a special page that purpose. The chorus version opens with eight-part writing in harmonic rather than contrapuntal style, and then page two turns to the simpler four-part writing that is within reach of all choirs. In the middle of the anthem appears a bit of imitative writing between the voices, and then a soprano solo. The final page is given to nine amens, which also are given another four-part setting for quartet choirs. It is a work of considerable interest and musical feeling, dedicated to Mrs. Keator, New Jersey's best loved organist. (Fischer 1924, 15c)

SACRED SONGS: VOL. III.

SCHMIDT'S COLLECTION THREE volumes, and each one edited for high, medium, and low voices, nine volumes in all. Vol. 3 contains 22 different songs, 12 in each collection, so that when the same song is not available for three settings, some other is substituted in the missing place. For the most part, the best numbers are to be found in each volume, so that a review of one, about covers the other two as well.

Barbour's "BRIGHTNESS OF THE FATHER'S GLORY," opening the high-voice volume, is a bright, tuneful song of attractive qualities, 8 pages. Bartlett's "I WILL LIFT UP MINE EYES," 5 pages, carries a pretty melody against a figured accompaniment to enliven it. Custance's "GIVE UNTO THE LORD," 6 pages, is a big number of praise, and demands a big voice; another big praise number is Harris' "ENTHRONED IN LIGHT." Every number is practical, and some of them are very beautiful; all moods and varieties of church music are present. Such a collection is a most economical way of buying music; for one dollar the buyer gets twelve pieces—even if half of them were unusable, the bargain would still be excellent. The collections are recommended to all choirmasters; with them in the library, no organist would ever be unable to fill a last-minute gap in his services. (Schmidt 1924, \$1.00 per volume net)



"Original Organ Novelty"

Another Example of How to Make Money by Being
Just a Trifle Foolish for the Time Being
Which is Not at all Unpleasant

"Apartment House Music"

By *ESTHER STAYNOR*
Cartoons by *Harry Stone*

THE verse should be played to any 6-8 rhythm and the chorus should be composed of different tunes. My own suggestions:

Bugle—Cornet
Aint Gonna Rain—Saxophone
Arkansas Traveler—Strings
Old Oaken Bucket—Singer
Lot of Static for Radio
How Dry I Am
San—Clarinet
Humoresque—Harp
We Wont Go Home
Drum Solo
Glockenspiel Music Box with bird effect
Chop sticks for piano
Full organ for last verse

It should be cartooned on the choruses only; no pictures on the verse slides, as concentration on the words is necessary, and the picture is then more effective when it comes on the chorus.

Slide 1
APARTMENT HOUSE MUSIC
Original Organ Novelty
by Esther Staynor, Organist
Cartooned by Harry Stone

Slide 2
Was home in my a-part-ment
Last night, un-til real late.
My neigh-bor played a loud cor-net,
To-day-he got the GATE.

Slide 3
Cartoon of same.
Imitation of cornetist on Trumpet.
Slide 4
There's a fun-ny fel-low
Lives right next door to me;
He TOOTS up-on a sax-e-phone.
I need-some sym-pa-thy.

Slide 5
Cartoon of same.
Effect Sax.

Slide 6
His brother is so MUS-I-CAL,
YES—that fun-ny egg
Was BORN with a fiddle in his hand
And a bow-right in his leg.

Slide 7
Cartoon of same.
Violin.

Slide 8
That lovely little lady,
Who LIVES in 603,
I'd like her so much be-ter
If she DID-N'T sing for me.

Slide 9
Cartoon of same.
Vox Humana.

Slide 10
On the new-ly-WED-ed's rad-i-o,
I HEAR a lot of STAT-ic
If they don't shut it off at TWELVE,
I'll use-MY-AUTO-mat-ic.

Slide 11
Cartoon of same.
Static.

Slide 12
WHEN the ice man BRINGS the ice
It is a mys-ter-y
WHY he's always whis-tle-ing
The SAME old tune to ME.

Slide 13
Cartoon of same.
Ice man whistles, "How Dry I Am."

Slide 14
We HAVE a clar-i-net-ist.
He's PLAY-in' at the Pan,
PRAC-tis-es both DAY and NIGHT.
I THINK he-s learn-in' "SAN."

Slide 15
Cartoon of same.
Clarinet.

Slide 16
THEN there-s music that you LIKE,
You want to HEAR some more,
I HAVE a friend who PLAYS the harp
DOWN on the second floor.

Slide 17
Cartoon of same.
Harp.

Slide 18
One DAY I heard the Schriners' BAND,
Play-ing down the street.
How I LOVE the ry-THM
Or-their march-ing FEET.

Slide 19
Cartoon of same.
In march time with Drum.

Slide 20
A NICE old maid who live's down stairs
HAS a little bird,
And AS she plays her Music-box
It's little SONG is HEARD.

Slide 21
Cartoon of same.

Slide 22

How Pretty Gurtude Gossimine,
She HAS the cutest Bob;
She's PRAC-tis-in' pi-an-er,
So she can get a job.

Slide 23

I got awfully SORE one night,
A SAP lit like a lamp
PRAC-tised on a DRUM
UN-till I could lick-a postage stamp.

Slide 24

Cartoon of same.

Slide 25

I'll get revenge up-on these folks,
And they'll keep STILL I know.
I'll play upon FULL ORGAN
When THEY come to the show.

Slide 26

Cartoon of same.

ENCYCLOPEDIA OF MUSIC FOR PICTURES

ERNO RAPEE

THE ENCYCLOPEDIA embodies an idea so unique and yet so simple and practical that it is astonishing that such a publication should have been so long delayed. It is primarily written for orchestral conductors, and is of incalculable value to all of them who make any pretense of fitting their pictures with appropriate music, whether with or without the aid of the cue sheets. For the organist it is of very nearly equal value.

I have yet to know a theater organist the bulk of whose library does not consist of orchestral-piano parts. This is inevitable for several reasons. All of the music especially written for moving pictures is for orchestra, piano accompaniments are the most convenient and cheapest sources of repertoire, and legitimate organ music will not provide a sufficiently large library of widely diverse moods, especially in the lighter fields. It would be interesting to know what proportion of theater organists are fluent readers of organ literature.

This Encyclopedia is the organist's haven of refuge from any and all storms of uncertainty as to what music a scene calls for. It is precisely what it says it is, a reference work to which to turn when in doubt. The plan of the book is simple. It is its own index, just as a dictionary is its own index. All the possible classifications, totalling about five hundred, appear alphabetically with the appropriate numbers listed beneath them, and a cross reference to similar and analogous classifications when it is necessary.

The subdivision of types and ingenious invention of terminologies has been painstaking and thorough. It goes without saying that a minute study of the book is essential to its use. Many terminologies will appear to readers as new ideas. Others will have to be substituted in the reader's mind for those previously used. It



MR. ERNO RAPEE

Formerly conductor of the Capitol Orchestra, New York, now of Philadelphia, who has compiled an "encyclopedia" of music for the theater

may be a little difficult for experienced photoplay musicians to accept nomenclatures differing from their own preconceived tags, but an agitato by any other name will smell just as emotional, and the elaborate cross-indexing will take care of most of these differences.

Examples of the help that this volume can render in times of need may be seen in the following random specimens: Outery, Calls or Fanfare, Chatter or Gossip, Aeroplane, Horse, Frozen scenes, Happy Content, Quick Action, Clocks, Bag-pipes, Dogs.

Below each classification have been left blank lines for additions to suit individual taste, and for new publications. The book includes practically all publications of cued orchestrations up to this year, including all the important domestic firms and the foreign ones obtainable in this country. If there is any possible fault to find with the volume it is that it is too complete. Not only have so many diffuse types been included that it is sometimes a little difficult to find what you are searching for, but also under such terms as Telephone, Firemen, Shopping, Stores, and so on will appear entries of popular songs now obsolete and forgotten, and hence unrecognizable to an audience in the connection with which they are presented.

Several notable features of the book deserve special comment. The Racial selections are so complete that they have themselves been sub-classified; in the case of the Spanish, for instance, to the extent of 21 divisions. The Overtures, Agitados, Mysteriosos,

Galops, and Love Themes, are not subdivided, but their character has been designated by abbreviations—Light, Medium, and Heavy. All the collections and potpourris have the separate numbers listed under them, and consequently such classifications as College Songs, American, Irish, Ballads, Minstrel, and so on constitute a valuable mine in which to locate all the old songs, many of which are otherwise out of print.

Finally the sixteen introductory chapters comprise as meaty a compendium of the essential points of intelligent photoplay accompaniment as I have yet seen. Chapters 3, 4, 6 and 7, on the scenic, the news reel, the feature and the comedy respectively, should be religiously absorbed into the system, and then taken daily after meals until the patient is well. And for the featured organist, Chapters 2 and 5 on solos and stage settings will be found to be rich in suggestions. The last chapter, on the encyclopedia itself, explains many characteristic points and in general is an aid to extracting the greatest value from the index; and you are then ready to use it as a constructive basis for your own system of cataloguing and fitting, or as a valuable supplementary reference work, according to the amount of your own experience.

L.G.C.

The idea of the book is to give an unprecedented list of music of interest to photoplay musicians and allow blank lines for each owner to add other works of his own selection. Space is left in every case for an indexing number of any description desired by individual owners; title, composer, and publisher are given, and occasionally additional information, as before alluded to. The work is recommended to every theater organist. (Belwin 1925, 6 x 9, 510 p., \$6.00.)

— L. G. DEL CASTILLO

A SUPERFLUITY

"UNFORTUNATELY the traps are very much too loud and coarse; they are not at all in keeping with the character of the organ, nor with the artistry that prevails in the programs of the theater." Our columns for May said that. A builder asks if it is fair to blame him for that. We ask if it is fair to blame our readers with so small perception that they should blame an organ builder for vulgarly-voiced traps when found in a motion picture theater organ. Who is to blame? The purchaser. Anybody else? Yes, the Twentieth Century. Taste in theater audiences in the young Twentieth Century is anything but refined. If these columns were unstinting in praise and blind to glaring defects, they would be utterly untrustworthy and their editor in chief

would go dig ditches or do something else honest for a living. I'm not interested in misrepresentation, direct or implied. I give unrestrained praise for good things only when I am absolutely free to give unrestrained condemnation for anything I consider bad. I'm perfectly willing to merely record events and give no opinions whatever when such treatment is desired; but when opinions and analysis seem to be desired, then it must be all sides or none.

So I heartily praise the owners of the Piccadilly Theater and the Lexington Theater for their selection of the respective builders for their organs; I equally heartily condemn them for demanding that those two fine organs be vulgarized by impossibly loud traps all out of keeping with an atmosphere that would otherwise be harmoniously artistic. I praise the

builders of both instruments for the advance their two organs represent tonally, and I'm glad they were honest enough and fair enough to build horrible traps when the purchaser wanted horrible traps: I'd do the very same thing, for I too try to be honest and fair. I'm even willing to commend the theater owners for giving Twentieth Century humanity what it seems to want; New York theater audiences in the main must be roared at or they won't think you mean them. We cannot blame a theater manager because the Twentieth Century is only the Twentieth in taste and not the Thirtieth or Fortieth. Let's be patient; progress is coming; we're not going backwards by any means.

But, gentle reader, please don't let me catch you placing blame on a builder when it belongs on a theater or a Century or an editor.—T.S.B.

Loew Family

THE utmost variety is open to visitors to the Loew Theaters. Sometimes the subject of study is doing his or her level best; sometimes he or she is thinking about the moon or the stars or the possibility of finding room in the next subway train home. In the present issue we have the sad or happy experience of reporting two visits to the same house; the first giving but mediocre work, the second giving the very same individual doing mighty fine work. If there is not room in this issue for both, the second shall be held for August.

In Lowe's 83rd Street Theater only the fair member of the staff was heard, in the Marion Davies "Zander." The screen informed the audience what the overture was to be, who the conductor was, and that it is usually considered good manners to keep quiet and let others enjoy the music even though the visitor himself or herself hasn't sufficient intelligence to rise to an appreciation of simple but beautiful music. All of which was good. It should have gone a step further and told who was playing the organ.

The department suggests to Mr. Luz that if he wants his organists to be keyed up to their best most of the time, he can contribute greatly to that end if he induces the general manager to install in each theatre a small electric sign box, such as is already in use in all the vaudeville houses, upon which to display to the audience the name of the organist for sixty seconds at the beginning of each new film. Nothing cures laziness like publicity for it; nothing instigates to better work like publicity and credit for it. The department will award a gold medal to the first manager who thus puts his organists on their own reputations—for their own good or ill.

In the 83rd we heard the relief of a beautiful flute solo melody against a string accompaniment—and the organist didn't do that with the ever-present Register Crescendo. A sign of artistic life left after a week of hard work. The jazz was played delightfully, and could have been improved upon only by recourse to more registrational variety—which, as every organist knows, is hard work after the first hundred years. The Lloyd Hamilton comedy was nothing, not even tiresome; it was treated from the console to leisurely jazz, leisurely melody, leisurely rhythm, all in commendable toleration of screen nothingness. The method gave the ear some light-hearted entertainment while the screen was doing the same for the eye. Just pieces of jazzy music is all the average comedy needs, providing we abstain

Critiques of the New Art

The Only Columns in the World of Music Journalism
That Deal Professionally with the Theater Organist
In an Effort to Analyze Critically and Discuss
Constructively the Problems of Photoplaying

Capitol



BEING a photoplayer on Broadway may have its compensations but not in summer. The Capitol now has three organists so that if each of them does not have his day off once a week it is his own fault. The hardest task is the one that demands seven days of work each week. It has killed photoplaying as an art in very many theaters.

Mr. Mendoza, conductor of New York's largest theater orchestra, is the best example of how to conduct an orchestra without boring the audience to tears, and how to acknowledge applause in a way to win an audience's increased favor. When we see so many stiff and awkward organists before audiences we are inclined to repeat again our favorite advice: Go to the Capitol once a week and watch Mr. Mendoza take applause, then practise in front of your mirror.

Capitol programs are worth studying—it's not my lone opinion; everybody seems to think so. First an orchestral overture—a big piece of entertaining music, with popular appeal as well as serious music in it. But the overture is used only as an embellishment, not as the main feature of the program. Then the group of smaller items—songs, dances, little

acts, tableaux—every item calculated to merely please and entertain, with but a possible exception of something of serious art quality included now and then. Following this with a big bang is likely to be the news reels, with the Capitol orchestra sailing into its part with a vim that is a joy to hear. It's one of the exceptional joys of visiting the Capitol, to sit through the beautiful, artistic, sometimes delicate and intimately charming, first bits of the program, and then hear the glorious ensemble of the music of the Capitol orchestra when the news reels come on. There's a big program-making idea here for organ recitalists. After this comes the feature picture, the main thing of the whole program—it may be serious, light, or plain comedy of the highest type possible for films today; but it is something big, and as artistic and meritorious as Mr. Rothapfel can find.

So here's the program idea; First, something big but not too long nor too serious, something merely to appetize by giving fine entertainment, sometimes fairly serious; Second, a group of beautiful things, some long, some short, some plain entertainment, some mixed with food for thought but none of them extensive or vastly pretentious; Third, lots of snap and vim in a news reel where very short things of all varieties are given; Fourth, the feature. Is it applicable to a recital program?

from improvisations, from too many pieces instead of repetition of the same piece, and from too frequent thumps on the Register Crescendo.

Piccadilly

RIVALRY is the thing now. Mr. Hammond and his associate Mr. Henderson are no longer the only exponents of the Broadway Organ Solo, though it looks as though they will regain their title shortly. Suppose we deal with a few ideas of photoplaying—since Mr. Hammond has so many on exhibition with each visit. I wish those organists who persist in stopping through music, stopping in the middle of any measure across which a screen title may accidentally run, would listen to what Mr. Hammond does with the set pieces he plays through a picture, and how he gets from one to the other. It will be remembered, however, that Mr. Hammond, Mr. Henderson, and Mr. Forster are all included in the following paragraphs, and even perchance a substitute—so don't rejoice over any implied criticism as being aimed at your pet enemy if you have one.

A poodle adopted a motherless brood of chicks and the Marr & Colton adopted a charmingly queer tonal combination to match, pianissimo, rhythmic, interesting. The clock struck 11:00 p. m. and the chimes, without pipes to drag along with them, made it realistic—if somewhat shaky for lack of metronomic regularity of rhythm. I do not know yet if the organist was wise or otherwise in abruptly and forcibly changing key for this clock-striking chime business. At least he did jack up the attention sharply, and I'd never say that was out of place in a theatre.

Then came a screen announcement of an anniversary, to which the organ should have responded with a flare of brass and fortissimo, which my notes are too badly scribbled to assure me that it either did or did not, so I let it go at that. The more I see and hear of photoplaying, the more I'm inclined to consider it merely the playing of a few pieces, perhaps over and over again either prolonged and used only once or else repeated at various times through a feature film; to which background the player shall add, as particular screen situations permit, an occasional pause, two or three Register Crescendo attacks of St. Vitus, wide registrational variety for succeeding pieces, several fast rhythms and a few slow, capping the whole with all that the organ can give as *Finis* is flashed to the screen—unless the scenario writer has killed the heroine, chopped the hero into twelve

bits for each of the tribes of Israel and shattered our ideal of romance to smithereens, in which case a deadly mezzopiano ending is permissible.

Mr. Herbert Henderson has joined Mr. Hammond as associate organist, replacing Mr. Forster who deserted Broadway for another Marr & Colton miles away from Broadway, somewhere in dangerous proximity to Syracuse. Mr. Henderson doesn't seem to have the advantage of either American birth or training, for he's well acquainted with the scholarship requirements of London's Royal Academy of Music and Paris' famous Conservatory, to both of which he is indebted for their best efforts in giving him what all good American organists get right at home. Atlantic City built the Colonial Theater just for him, perhaps not fully realizing it at the time of building; then Brooklyn called, and finally Piccadilly. All theaters are built for organists, unconsciously, sometimes unintentionally. Managers persist in their inability to realize this. We hope Mr. Hammond and Mr. Henderson keep the organ solo alive on Broadway.

The Piccadilly organ is vigorous, rich in varied and marked colors, and it has the advantage of being located so that it can be heard. The only cause for contention at present is the very loud traps, all too loud for artistic effects, even too loud for comedy. Thus when the legitimate organ builder has invaded the theater field and contended with the unit manufacturers, he has beaten them on every point but the traps—and they voice their units so loud that the traps can't be heard anyway. Soften the traps and the Piccadilly atmosphere will gain tremendously in artistic values.

Mr. Fredric Fradkin, famous as a violinist, conducts the orchestra and plays violin solos in his inimitable way, much to the delight of Piccadilly audiences. His orchestra was much too loud in some of its undirected accompaniments to his solos, and at times too loud for the vocalist. This department would define a good accompaniment as one that can be heard but doesn't have to be.

Rialto and Rivoli

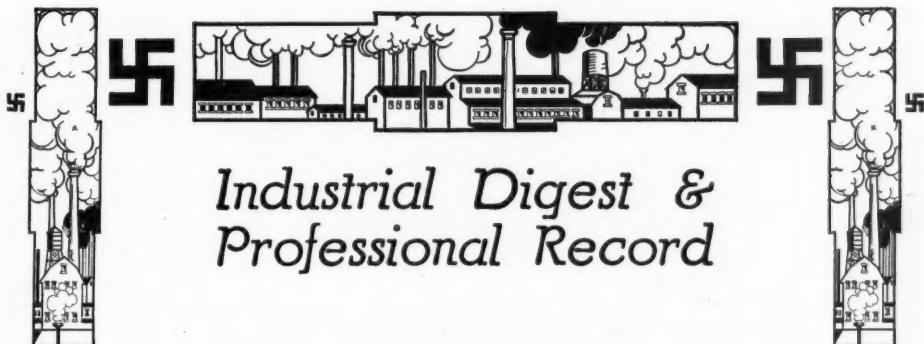
TWO IN ONE is the order now, since both the Rialto and Rivoli represent the art of one and the same man, Mr. Hugo Riesenfeld—who was the first musician to command attention in New York theaters (I do not say request). We know not who is to be blamed (or credited) but the Rivoli is offering an organ solo number again. We hope it lasts. Organists must be relied upon to foster the audience's attention

through half the open hours of every Broadway theater; why not then try to work up a bit of favorable popular esteem for them? I believe, from past experience and present tendencies, that the only organ solo that is going to remain a fixed feature for any Broadway audience is that which has two parts, the first a good piece of very bright and catchy good music, the second a very snappily played bit of rhythmic jazz given with all possible color exaggeration on the organ and a wealth of constant color variety. Ordinary music, played with ordinary interest, by an ordinary organist, on an ordinary day, won't get the organist anything but an order from his manager to cease and desist. All of which is good, for the audience is more important than ten organists, or a hundred, or even ten hundred unless they at the moment happen to be paying admission. Half the profession does not yet seem to realize that the art of organ playing stands a greater chance of popularization and of correct development in the theater than anywhere else on earth, not excepting the concert auditorium (where usually a dozen or a dozen and a half friends constitute the scarcely discoverable audience).

Then there is that something different in refrigeration that reaches out to the sidewalk and invites people to come in out of the heat; and it is all that it is said to be, the most effective cooling plant in Metropolitan theaters. I don't know how they do it but I know they do.

Mr. Ramsbottom played some of Friml's "Rose Marie" melodies for his featured organ solos. And Joe Thomas' Sax-o-tette group made merry music on June 2nd program—showing that if finished musicians let down now and then and merely make merry, an audience is sure to respond with appreciation. Our dignity ruins us. Mr. Willy Stahl is conducting for the present, and gives a good account of his job; modest, competent, quiet, graceful in an unobtrusive way; he usually by matter of habit gives his orchestra all the applause even though very much of it is meant for himself. Mr. Stahl migrated from the concert-meister stage and is an excellent associate for Mr. Riesenfeld with whichever orchestra he chances to be placed. The Wurlitzer gets its name on each program in both houses.

Mr. Krumgold and Mr. Richardson of the Rialto staff are a pair to be studied, as Wurlitzer exponents. Both are easy-going, happy musicians, the former with a bit of devilry about him which is likely to crop out at either a very good or a very bad actor on the screen. Reports from the Rialto shall have to be held for next month.



Industrial Digest & Professional Record

Recital Programs

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you want to recommend to your colleagues.

2. Mark with * any number that has made an especially favorable impression on your own audience.

3. Quote a full program only when you consider that you have made an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

HENRY F. ANDERSON

Borowski—Sonata 3
Gaul—Wind and Grass
Yon—Toccata

ALLAN BACON

Rogers—Scherzo (Son. 1)
Karg-Elert—Evening Harmonies
Stoughton—In Fairyland
Malling—Life of Christ Scenes

*RICHARD KEYS BIGGS

Vierne—Carillon
Borowski—Andante (Son. 1)
Rogers—Scherzo (Son. 1)
Franck—Final B-f
Stebbins—In Summer
Boellmann—Rondo Fancaise
Bach—Prelude and Fugue Em
Searlatti—Pastorale
Torjussen—To the Rising Sun
Franck—Choral Bm
Four French Carols
Bossi—Prayer

Widor—Toccata (Son. 5)

GEORGE ALBERT BOUCHARD

Lemare—Cathedral Shadows
Becker—Sonata G
Boisdeffre—By the Brook
Saint-Saens—Deluge Prelude
Yon—Hymn of Glory

MISS CAROLYN M. CRAMP

Liadow—Music Box
Guilmant—Caprice B-f
Macfarlane—Scotch Fantasia
Brewer—Springtime Sketch
CHARLES RAYMOND CRONHAM

The following selections were marked by Mr. Cronham as being favorites of his audiences. They were taken from six programs.

Boex—Rustic March
Stoughton—In Fairyland
Dvorak—Son. 5 Em
Wagner—Dusk of Gods
Russell—Bells St. Anne
Liszt—Liebestraum
Stoughton—Chinese Garden
Bach—Toccata and Fugue Dm
Borodin—At the Convent
Macbeth—Intermezzo
Boellmann—Suite Gothique
Swinnen—Chinoiserie
Rubinstein—Reve Angelique
Marsh—Japanese color prints
De Bricqueville—Etude for Pedal
Dvorak—Son. 5 Em

*CLIFFORD DEMAREST

†Widor—Allegro (Son. 6)
Tchaikowski—Andante Cantabile (Son. 5)

Hollins—Concert Overture Cm
Dvorak—Largo (New World)
Grieg—Anitra's Dance
Stebbins—In Summer
Sibelius—Finlandia
Rubinstein—Reve Angelique
Demarest—Rip Van Winkle

*MARCEL DUPRE

Franck—Chorale Am
D'Aquin—Noel. Musette.
Delamarter—Intermezzo Em
Jepson—Etude
Schumann—Canon Bm
Bach—Prelude and Fugue D
Symphony Improvisation
FREDERIC TRISTRAM EGNER
Brahms—Hungarian Dance

Macfarlane—Evening Bells

Herbert—Fortune Teller
Dvorak—Slavonic Dance Op. 46 No. 6
Sykes—Novelette

KENNETH EPPLER

American Composers

Rogers—Sonata Em
Russell—Bells of St. Anne
Stoughton—Waters of Babylon
Stoughton—Ancient Phoenician Procession

Dickinson—Intermezzo
Goodwin—Told by Campfire
Nevin—Will o' the Wisp
Kramer—Eklog
Day—Allegro Symphonie
Demarest—Toccata

Modern Italian Composers

Yon—Sonata Romantica
Ravanello—
Preghiera. Christus Resurrexit.
Bossi—Scena Pastorale
Remondi—La Goccia
Bossi—Etude Symphonique
Yon—First Concert Study
Auburn and Syracuse Composers
Berwald—Prelude. Venetian Serenade.
Berwald—On the Trail. Shepherd and Mocking Bird.

Berwald—Variations and Fugue
Eppler—Toccata and Fughetta
Vibbard—Scherzino. Indian Serenade.
Vibbard—Whims
Pierce—Fugue. Basso Ostinato.
Flagler—Alpine Fantasy and Storm
Flagler—Paraphrase. Concert Overture.

*LYNNWOOD FARNAM

Vierne—Divertissement
Bach—Vivace (Son. 2)
Widor—Scherzo (Son. 8)
Bonnet—Revery
Barnes—Finale (Son. 2)
Roger-Ducassee—Pastorale F
Yon—Echo
Rheinberger—Riposo
Karg-Elert—Legend of Mountain
Mulet—Toccata F-sm. Thou art the Rock.

*ANNA BLANCHE FOSTER

Rogers—Sonata Em
Bonnet—Romance sans Paroles
Maitland—Canzonetta
Jenkins—Dawn. Night.



MELODY LANE, LOS ANGELES

The first sweet shop to install an organ and engage a recitalist. Anybody want to contend? It's a Wurlitzer. We ought to pension Wurlitzer for selling organs in new places and opening new fields for organists. Mr. Arthur G. Shaw is the organist. Concerts are given thrice daily, and two-hour programs at that. The eyes of the organ world are upon Mr. Shaw; we hope he makes his recitals so popular, so interesting, so entertaining that the public will make it exceedingly prosperous for the management—and Wurlitzer salesmen shall have, we hope, a very big argument for selling more organs to this new field. The instrument is located in the gallery in the rear

MRS. KATE ELIZABETH FOX
Becker—Scherzo (Son. 1)
Bonnet—Romance Sans Paroles
Schumann—Canon Bm
Reubke—Fugue (Son. Cm)

J. FRANK FRYINGER
Macfarlane—Spring Song
Rubinstein—Kamennoi Ostrow
Kinder—Caprice
Fryinger—Forest Whispers

JOHN S. GRIDLEY
Thomas—Gavotte
Gounod—Marche Romaine
Franck—Chorale No. 3
Fletcher—Festival Toccata

HARRY B. JEPSON
Bingham—Prelude and Fugue Cm
Borowski—Son. 3
Sowerby—Carillon
Jongen—Chant de May Op. 53
Jepson—Papillons Noirs
Barie—Intermezzo (Son. Op. 5)

***MISS EDITH LANG**
Miss Lang marked the following selections as being favorites of her audience:
Repper—Budda of Lotus Pond
Bach—Fantasia and Fugue Gm
Aubert—Forlane
Lang—Elevation
Tchaikowski—Marche Slave

***JOHN PRIEST**
†Pagella—Sonata Prima
Noble—Gloria Domini
Bach—Prelude and Fugue Am
Bossi—Ave Maria
Angelelli—Theme and Variations
Saint-Saens—Dance Macabre
Yon—Echo
Wagner—Prelude. Prelude Act 3.
(Tristan)
Johnson—Elfentanz
Yon—First Concert Study

***FREDERICK STANLEY SMITH**
***WILLIAM T. TIMMINGS**
Smith—Son. 1
Timmings—Concert Overture Gm.
Serenata.
Timmings—Badinage. Recessional.
Smith—Chanson Gracieuse. Prelude
(Suite Dm)
Smith—Grande Choeur
Timmings—Grand Choeur Em. Ber-
ceuse. Toccata.

***EVERETT E. TRUETTE**
Guilmant—Sonata 7 F
Piano and Organ:
Guilmant—Symphonie Cantata
"Ariane"
Mr. and Mrs. Truette.
Foote—Oriental Sketch
Kinder—Summer Morning
Becker—Toccata (Son. 1)

ARTHUR H. TURNER
Rogers—Concert Overture Bm. Fue
Follet.
Foote—Nocturne

Parker—Sonata E-fm
Shelley—Berceuse
Jepson—La Zingara
Stoughton—Cantus Adoratio
Bartlett—Toccata E
Kinder—Caprice
Yon—La Concertina
Stoughton—Marche Grotesque
Scandinavian Music
Sjorgren—Prelude and Fugue Am
Ekberg—Rida, rida ranka. Du gamla,
du friska.
Ekberg—Vermland
Nordquist—Funeral March
Buxtehude—Fugue
Grieg—Norwegian Peasant Song. The
Secret.
Hagg—Aftonfrid
Grieg—Huldigung March

HOMER WHITFORD
Boellmann—Suite Gothique
Sturges—Meditation
Kinder—In Springtime
Nevin—Will o' the Wisp
Faulkes—Concert Overture E-f

CARL WIESMANN
Martin—Evensong
Simonetti—Madrigale
Bartlett—Meditation Serieuse
Lemare—Soutenir
Boellmann—Suite Gothique
Haydn—Andante (Clock movements)
Macfarlane—Spring Song
Saint-Saens—Marche Heroique
Bossi—Mystic Hour
Noble—Elegy
Bach—Adagio (Son. 3)
Faulkes—Concert Overture E-f
Johnston—Evensong
Saint-Saens—Marche Heroique

***HEALEY WILLAN**
Bach—Prelude and Fugue Cm
Clerambault—Prelude
Handel—Menuet
Virnberger—Gavotte
Merkel—Adagio E
Willan—Introduction, Passacaglia,
Fugue.
Boulay—Prelude C-sm
Moussorgsky—Old Castle
Kark-Elert—La Nuit
West—Finale Jubilante

Program Criticisms

Rambling Thoughts on the Palatability of Feasts Musical
Offered by Organists for Public Enjoyment

PROGRAM 8
Schumann—Sketch Fm
Mozart—Minuet (Jupiter)
Bach—In dulci júbilo
Borodin—Steppes of Central Asia
Guilmant—Scherzo (Son. 5)
Archer—Irish Air Variations
Diggle—Twilight Reverie
Barnes—Scherzo (Son. 1)
Vierne—Lied
Vierne—Carillon

SINCE half of the numbers on this program are unfamiliar to me, my critique on its merits will be couched in the terms of an imaginary music lover, who has dropped in to hear the recital and discusses the printed program with his neighbor before the music begins.

"Schumann? Oh yes, he wrote Traumeri. I'll bet this Sketch will

be good, although I never heard it before. Did you?

"Mozart's music is always so melodious. I hope this Minuet is as catchy as Paderewski's.

"I wonder why these concert organists must always play something by Bach? His music is too deep for me and it sounds just like someone practising.

"Well, now here's something that ought to be interesting. In the Steppes of Central Asia—I suppose that is what they call descriptive music. Hope he will make it sound realistic.

"My favorite piece on the piano is Beethoven's Moonlight Sonata. If all sonatas were like that, I could stand listening to a whole program of them. Maybe this Scherzo is music on that order.

"Now if I know this Irish Air it'll be the first number on the program with which I am familiar. At any rate, I always did like variations, because it's so much fun to follow the tune.

"You know I don't believe there is any instrument on which Reveries sound as well as on the organ. I am glad he is going to play one, because I didn't come here to listen to a lot of heavy stuff. That's too much like work.

"Scherzo from Barnes' First Symphony! Some more high brow music. Well, the composer's name sounds as if he might be an American anyhow and I have heard it said that the American organ composers are turning out some pretty good stuff.

"I am glad I studied German in high school, because I remember that Lied means Song and I Think the whole world loves a song—that is, a good one. I hope this will be that kind.

Carillon—seems to me that's French for Bell. Maybe he will use the Chimes in this piece. Well he ought to, because they're beautiful and what's the use of having them in the organ, if they are hardly ever used?"

After the Recital:

"Well, that fellow certainly can play the organ, but his music is really too high-brow for me and I am tired trying to follow and get the most out of the program. But then, these college students probably understood and appreciated everything that was played."

—C.F.M.

PROGRAM 9

Wagner—Prelude Act III (Lohengrin)
Wagner—Evening Star (Tannhauser)
Lotti—Air Pur Diesti
Widor—Serenade
Gossec—Gavotte
Cui—Orientale
Kreisler—Old Refrain
Ponchielli—Dance of Hours

I WILL endeavor to give you my reactions, both subconscious and otherwise, to the program you inclosed. First, let me briefly enumerate them:

- 1—Transcriptions;
- 2—No plan or purpose;
- 3—Lack of variety;
- 4—No main central number or nucleus;
- 5—No American composer.

Now, in the matter of transcriptions, I am aware that much can be said on both sides of the argument. After all, I think most reasonable organists will agree that the number of transcriptions on an organ program should be governed largely by the makeup of the prospective audience and other conditions under which the recital is given. Anyone knows that Mr. Farnam can do things in a recital at his church in New York, which it would be impossible and even foolish for Clarence Reynolds to attempt in his municipal programs at Denver, but surely every program should try to do more than merely please and cater to the public taste or whim. With such an immense wealth of legitimate organ literature to choose from, it seems a burning shame not to include at least one piece of real organ music on every program. Let every audience hear the organ speak in its own idiom at least once on a program. The organist can exercise his discretion, of course, and make his selection according to what seems the best psychology. He certainly has a wide range to choose from, and from the two extremes of Bach Fugues and Stoughton's Persian Suite, he can take his pick!

Second, the program you inclosed seems at first glance to be arranged without any plan or purpose—as if the organist had gone to his shelves and had pulled down, entirely at random, whatever numbers happened to come to his fingers. No trash, to be sure. All of the numbers should be quite effective if properly played and properly arranged on the right kind of a program.

The third point is necessarily an inevitable result of arranging a program with no plan or purpose. There is not enough real contrast. While the different numbers are not all alike, possibly, in the strict sense of the word, still there is enough similarity to run the danger of the audience becoming somewhat wearied. A couple of good, rousing, full-organ numbers, put in judiciously, has saved many an otherwise mediocre program.

Fourth, this item is partly covered by Nos. 2 and 3. In planning a recital program, I think it should be the aim of the organist to build it around some one main number—such as a Sonata, Suite, Set of Variations, etc. Or possibly he may have in mind two



MR. ARTHUR GILBERT SHAW

Concert organist of Melody Lane candy shop in Los Angeles

main numbers not quite as long or as big, as a sort of nucleus for his program. Now here I am getting on ticklish ground, for it was dear Dr. True, himself, who took a fall out of my program at the Los Angeles convention in July, 1923. His criticism was that my program seemed to have "neither rhyme nor reason." On that program I purposely selected three numbers of fairly large dimensions as its backbone, as it were, namely: the Rogers CONCERT OVERTURE, the SOWERBY CHORAL PRELUDE, and a RHAPSODY by Herbert Howells. Now, of course, as long as personalities differ, there will continue to be a difference of opinion as to what constitutes rhyme or reason in the makeup of an organ recital program. However, there are certain fundamental principles upon which most thoughtful organists will agree, and one of these principles is the presence of one or possibly two central numbers (piece de resistance, as the French have it).

Fifth, the problem (or is it still a problem?) of the American composer has been thrashed out so frequently in these columns, as to hardly merit any further discussion here. It does seem a shame, though, that any self-respecting American organist could actually put on such a program as this when there is such a wealth of clever ingenious material, popular in every sense of the word, from American composers, lying right here at his elbow; and yet we do know that this thing continues to go on all over the country. A lot of it is sheer laziness. The organist is too indolent and shiftless to take the trouble to order some of the new things his contemporaries

are writing, and spend the time necessary to get acquainted with them; and then sometimes there are other reasons. In the article on The American Composer which I wrote two years ago, I mentioned a certain organist, well known in his own locality, but forebore giving his name. Quoting from a stack of his recital programs which I had before me at the time, I stated that out of eight such programs, the only American composi-

tions listed were his own! Since writing that article, I have had occasion to see over a dozen of this same gentleman's programs, and the record still holds. The only American compositions he plays are his own (and as they say in the patent medicine ads, "name furnished on application"). Now what are we going to do with cases like that? But better not let me get started on this subject, or I'd talk all night.

—ALLAN BACON

Organs Under the Microscope

An Application of Constructive Criticism in an
Effort to Encourage the Much that is Good
And Eliminate the Little that is Bad

PASADENA, CALIF.

FIRST METHODIST

THE Skinner Organ Co. gives the Pedal two exceedingly useful stops, Echo Lieblich and Still Gedeckt from the Swell—ideal for those lovely pianissimos. In addition there is one Diapason, one string, and one flute at 16' on the Pedal; rather a good division. The Great has 2 16's, 5 8's, 1 4' and 1 2', plus 8' Tromba—a sturdy church Great.

The Swell has 16 registers, three of which are 2-rank 8's and one a 3-rank Mixture; the buyer must have had some money to spend; certainly he knew how to put richness into his organ. The full Swell specifications show a typical Skinner product—nothing startling in brilliant colors but everything rich and digestible, and lots of it.

The Choir is blessed with a 2 $\frac{2}{3}$ ' Nazard and 1 $\frac{3}{5}$ ' Tierce; also a Diapason to spoil it and a Corno di Bassetto to atone for the Diapason. At the tail end of the specification sheets they say "Tracker touch." Anybody can guess what it means; but at the same time Mr. Skinner may be putting a new one over on us, and he ought to explain.

WASHINGTON, D. C.
MUNICIPAL AUDITORIUM

THE MOLLER organ for our National Capitol has an interesting summary, for which Mr. Archer Gibson is responsible as writer of the specifications: (manual divisions only)

	16'	8'	4'	2'	T
Diapason:	1	6	1	1	9
String:	1	26	1	—	28
Flute:	1	7	5	2	15
Reed:	4	13	2	—	19

The inferences are obvious: first, that strings must predominate the organ as they do the orchestra; second, that

flutes must be relied upon for pitches above 8' if coloring power is to be available for the organist—anybody knowing Mr. Gibson's work will recognize his genius as colorist; third, that there must be many reeds of 8' pitch for musical richness of ensemble.

Mr. Gibson has also specified a Silencer for each division—an invaluable aid in time of trouble, and at many other times too; it is such an inexpensive accessory that we wonder why every organist has not called for it. The Combination Pistons operate Pedal stops also, at the player's option; the option being effected by a "Pedal Release" for each manual division. The Great is enclosed.

The Pedal Divider enables the player to use the lower half of the clavier for bass and the upper for Pedal solo effects, with the added provision that the Chimes which happen to carry down into the lower section are silenced for those few notes when the Divider is in operation.

The main Diapason is on a separate chest and is not drawn upon by any of the 16' and 4' couplers.

Solo, Echo and String Ancillaries are equipped with couplers on themselves that carry across to any other manual with the respective intermanual couplers: thus if the String to String 16' is drawn, and the String

V.	P 8.	G 16.	S 18.	C 13.	L 11.	E 7.	Str. 9.	T 82.
R.	8.	20.	20.	13.	11.	9.	9.	90.
S.	24.	16.	18.	13.	11.	7.	9.	98.
B.	13.	—	—	—	—	—	—	13.
P.	364.	1220.	1364.	877.	671.	597.	645.	5758.

PEDAL: V8. R8. S24. B13. P364.

1. 32' First Diapason No. 2
2. 16' FIRST DIAPASON-w-56
3. SECOND DIAPASON-w-44
4. VIOLONE-w-44
5. CONTRA GAMBA No. 56-C.
6. FIRST BOURDON-w-44

to Great 8', the Great operates both 8' and 16' String. (At least, this is the way the specification copy states it. An ambiguous explanation is herewith left to the reader to decipher: "Couplers affecting the Great, Swell, and Choir Organs do not 'draw through' subs and supers, i.e., they are to do only what their names indicate." This is perfectly clear to the designer and his chosen builder, but for mass consumption we need something more definitely explanatory.)

There are 11 ranks of Mixtures, obtainable only in three groups; if they were separable, and composed of such musical pipe-work as Mr. Gibson's sense of tone coloring would dictate, were it applied to the Mixture problem, these eleven ranks would cost the purchaser several hundred dollars more and be worth in coloring powers many thousands. There is hardly any investment that pays higher dividends than this simple mechanical separation of mixture ranks and the artistic and mental application of time to the mixture problem.

Some day specifications of this importance will carry comparative dynamic indications, just as the orchestral score does. The argument that dynamic indications are only relative, and that most organists know about what to expect, is only an acknowledgment that dynamic indications are essential to perfected specification form. In this case, Mr. Gibson has very emphatically specified the relative power of many registers; why not go a step further and apply it to every register, using the common indications from ppp to fff? The list of stops is herewith given, as prepared for these columns by Mr. M. P. Moller, Jr., to whom our readers are indebted for many similar evidences of his cordial cooperation in offering specifications in the form adopted as a definite and invariable standard of comparison and ready reference for those vitally concerned with the science and art of organ building.

Washington, D. C.: MUNICIPAL AUDITORIUM
Builder: M. P. MOLLER, HAGERSTOWN, Md.
Specifications: MR. ARCHER GIBSON

7. SECOND BOURDON-w-44
8. ECHO BOURDON-w-32
9. 8' First Diapason No. 2
10. Second Diapason No. 3
11. Violone No. 4
12. GAMBA No. 70 & 71-L
13. First Bourdon No. 6

- 14. Second Bourdon No. 7
- 15. 32' Second Trombone No. 17
- 16. 16' FIRST TROMBONE-r-44
- 17. SECOND TROMBONE-r-53
- 18. BASS TRUMPET No. 52-S
- 19. CONTRA FAGOTTA No. 66-C
- 20. 8' First Trombone No. 18
- 21. Second Trombone No. 17
- A Piano No. D.
- B Chimes No. E.
- C Harp No. F.

GREAT: V16. R20. S16. B—. P1220.

- 22. 16' DOUBLE DIAPASON-m-61
- 23. 8' FIRST DIAPASON-m-61
- 24. SECOND DIAPASON-m-61
- 25. GAMBA-m-61
- 26. VIOL D'AMOUR-m-61
- 27. GEMSHORN-m-61
- 28. GROSS FLOETE-w-61
- 29. FERN FLOETE-w-61
- 30. 4' OCTAVE-m-61
- 31. HOHL FLOETE-m-61
- 32. 2' FIFTEENTH-m-61
- 33. V. MIXTURE-m-305 (8-12-15-17-19)

- 34. 16' BASS TRUMPET-r-61
- 35. 8' TRUMPET-r-61
- 36. TUBA-r-61
- 37. 4' CLARION-r-61
- Tremulant

SWELL: V18. R20. S18. B—. P1364.

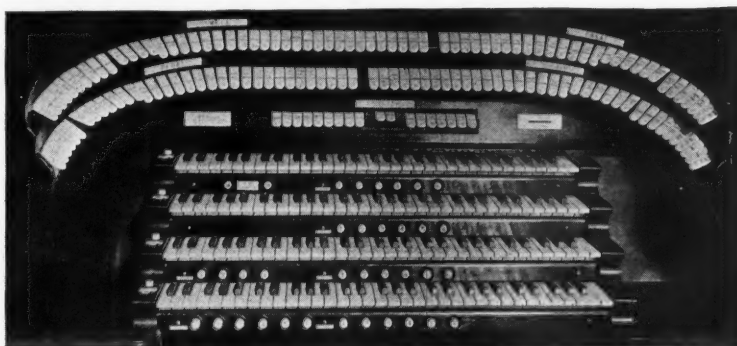
- 38. 16' BOURDON-w-73
- 39. 8' DIAPASON-m-73
- 40. GAMBA-m-73
- 41. VIOLE D'ORCHESTRE-t-73
- 42. VIOLE D'ORCHESTRE CELESTE-t-73
- 43. SALICIONAL-m-73
- 44. SALICIONAL CELESTE-pm-73
- 45. AEOLINE-m-73
- 46. AEOLINE CELESTE-m-73
- 47. GEDECKT-w-73
- 48. 4' VIOLINA-m-61
- 49. FLUTE HARMONIQUE-m-61
- 50. 2' FLAUTINA-m-61
- 51. III. MIXTURE-m-183 (12-15-17)
- 52. 16' BASS TRUMPET-r-73
- 53. 8' CORNOPEAN-r-73
- 54. OBOE-r-61
- 55. VOX HUMANA-r-61
- Tremulant

CHOIR: V13. R13. S13. B—. P877.

- 56. 16' CONTRA GAMBA-m-73
- 57. 8' DIAPASON (ENGLISH)-m-73
- 58. QUINTADENA-m-61
- 59. DOLCE-m-73
- 60. DOLCE CELESTE-m-73
- 61. DULCET-m-73
- 62. DULCET CELESTE-m-73
- 63. CONCERT FLUTE-w-73
- 64. 4' FLUTE D'AMOUR-w-61
- 65. 2' PICCOLO-m-61
- 66. 16' CONTRA FAGOTTA-r-61
- 67. 8' CLARINET-r-61
- 68. ORCHESTRA OBOE-r-61
- Tremulant

SOLO: V11. R11. S11. B—. P671.

- 69. 8' STENTORPHONE-m-61
- 70. GAMBA-m-61



MASONIC TEMPLE, BIRMINGHAM

The 4-90-3449 Moller, showing the adoption of the semi-elliptical stop-tongue arrangement which offers the maximum convenience to the player and requires the minimum space

- 71. GAMBA CELESTE-m-61
 - 72. GROSS FLOETE-w-61
 - 73. 4' HOHL FLOETE-w-61
 - 74. 16' BASS TRUMPET-r-61
 - 75. 8' TRUMPET-r-61
 - 76. SAXAPHONE-r-61
 - 77. FRENCH HORN-r-61
 - 78. COR ANGLAIS-r-61
 - 79. 4' CLARION-r-61
 - Tremulant
- ECHO ANCILLARY: V7. R9. S7. B—. P597.
- 80. 8' DIAPASON-m-73
 - 81. MUTED VIOL-t-73
 - 82. MUTED VIOL CELESTE-t-73
 - 83. FERN FLOETE-w-73
 - 84. 4' WALD FLOETE-w-61
 - 85. III. MIXTURE-r-183 (12-15-17)
 - 86. 8' VOX HUMANA-r-61
 - Tremulant
- STRING ANCILLARY: V9. R9. S9. B—. P645.
- 87. 8' GAMBA-m-73
 - 88. GAMBA CELESTE-m-73
 - 89. VIOLE D'ORCHESTRE-t-73
 - 90. VIOLE D'ORCHESTRE CELESTE-t-73
 - 91. SALICIONAL-m-73
 - 92. SALICIONAL CELESTE-m-73
 - 93. DULCET-m-73
 - 94. DULCET CELESTE-m-73
 - 95. VOX HUMANA-r-61

PERCUSSIONS ANCILLARY:

- D PIANO-88 Notes.
- E CHIMES-mt-20
- F 8' HARP-mb-61
- G 4' Celeste No. F.

Think It Over

IN A recent address Dr. Murray Bartlett, president of Hobart College, emphasized eight points as important qualifications for a successful executive.

Four of his points had to do with intellectual qualifications and are:

1. Observation: the ability to take notice of passing events.
2. Concentration: to focus one's mind on the point at issue and eliminate nonessentials.
3. Independent thinking: the ability to arrive at conclusions as result of your own observation of conditions.
4. The expression of thought in clear and logical language.

His other four points which relate to moral qualifications of an executive are:

1. Self control, or the ability to prevent one's personal prejudices from warping his judgment in making decisions on important matters.
2. Honesty, which means truthfulness in business affairs and fair dealing with those with whom we come in contact.
3. Sympathy, the ability to understand the feelings, expressions or proposals of those with whom one comes in contact.
4. Service, doing something for the community or humanity that makes the world a better place in which to live.

A man who can live up to Dr. Bartlett's qualifications for leadership would be a fine teacher for young people, a minister of great influence in a church or an executive who would guide safely the affairs of a great corporation.

The remark has been made that the cloak of authority causes some people to grow, others merely to swell. Dr. Bartlett's eight points, if followed, should eliminate the swelling process.

—THE MANUFACTURER

The Welte-Mignon Surprise

Some Facts About the Career of Mr.
Robert Pier Elliot Selected
to Guide Welte-Mignon Destinies



VERY brief announcement was all that was possible last month of the startling change which placed R. P. Elliott at the head of the Welte organ enterprises, when he had become regarded as a permanent fixture as manager of the Kimball organ department. Along with this personal change the news breaks that the Welte-Mignon Corporation and the Hall Organ Company are now operated under joint directorate so that the linking of the Welte-Mignon and the Hall factories makes an unusually large organ building enterprise.

Mr. Elliot is vice president of the Welte-Mignon Corporation and general manager of its organ business. This Corporation owns the basic patents under which reproducing instruments are built and sold in this country, the Welte Philharmonie or reproducing organ has a high standing in the homes of the wealthy. It is the purpose of the Company now to build also smaller standard organs suitable for homes of those of moderate means, and such organs have already been placed not only in unpretentious residences, but in apartments and even in one instance in a suite of hotel rooms.

Besides the product of the Hall Organ Company, the Welte organ will be built for churches, lodges and concert halls hereafter, but both plants will have the benefit of all development work done. The New York plant will specialize in the reproducing organs and extension of the music roll library, already exceeding 1,000 artist-played rolls, among them records of many of the great organists who have passed on. A dozen such records exist by M. Enrico Bossi, Wm. Faulkes, Eugene Gigout, for example.

There will be no change in the officers of the Hall Organ Company, except that Mr. Elliot has been elected a vice president. This business has been steadily growing, both in volume and in quality and standing; additional capital has been supplied for the extension of the factory on land already owned, and to finance larger operations.

The new Welte plant, built very recently, adjoins the plant of the Estey Piano Co., also owned by the Estey-Welte Corporation, the big holding company of which George W. Gittins, president of the Welte-Mignon Corporation, is also president, the Hon. Robert H. Gittins secretary, and Henry L. Wilson, treasurer. Hamil-

ton Fish, Jr., railway financier; Julian Gerard, president of the National American Bank of New York and brother of the War Ambassador to Germany; John Towne, president of the Yale & Towne Manufacturing Co.; and W. J. Webster, president of the Atlas Powder Co. of Wilmington, are directors.

Another story, provided for in the original building, will be added to the Welte plant and additional land now owned by the corporation will be covered at once. C. A. Benson, L. M. Davey, and others from the Kimball and other plants, have joined Mr. Elliot in New York, Mr. Benson as superintendent and Mr. Davey in charge of sales in the eastern district.

In addition to the beautiful studio at 665 Fifth Avenue, New York, opposite St. Thomas' Church, with its three-manual Welte reproducing organ and two-manual Echo organ also played from an independent player console, new studios have been opened this year in the largest department store in the West, Barker Bros., Los Angeles, under the management of Sibley G. Pease; Kohler & Chase, San Francisco, under the management of Theodore Strong, and occupying the entire top floor of the new Story & Clark building at 173 North Michigan Avenue, in the heart of the new "Piano Row," Chicago. This Chicago organ was shown for the first time during the Music Trades convention (which included the Organ Builders' convention) June 8-14, and again for the convention of the A.G.O. June 16-18. It also has three manuals, and an Echo.

Those who have read the writings of R. P. Elliot in the American Organist, Musical Opinion and other current publications and who have followed the development he brought about in previous connections, know they may look for revolutionary improvements in the product of the plants over which his influence will in future be exerted. Mr. Elliot is conservatively progressive. He has shown himself deeply opposed to jumping at conclusions, but always in favor of adopting every good thing that he can test and prove to be worth while. He owes much of his success to the policy of finding what the organists like, and providing it to the best of his ability—which, it may be remarked in passing, is considerable.

At this time, in beginning his magnum opus in his new capacity with untold opportunities, Mr. Elliot is interested to know what practical or-

ganists think of the various console types. He has used stop-knobs of the accepted type, as still seem to be preferred by many church organists; he has used stop-tongues in straight rows; and he has used stop-tongues in the semi-elliptical arrangement: the question is, What do organists want? There is the prejudice of those who have never used the semi-elliptical and therefore think the stop-knob is best—and many of these earnest musicians sometimes jump to the conclusion that any organ that is controlled by the semi-elliptical perfected console is a Unit Organ. With Mr. Elliot, the question is not entirely what the present may want, but what is best for the future of the organ world—he wants to know if the prejudice is worth fighting? The industry must supply what the profession wants, but it relies upon the profession to endorse improvements and progress, and not thwart or condemn, as is so often the case.

We might remind Mr. Elliot of what the R.C.O. did in regard to the best pedal clavier the world had seen up to that time—and suggest that he be not too greatly influenced by anything but his own psychology, common sense, and scientific insight.

The Welte residence organs have been built with tilting tablets across over the upper manual, a convenient and handsome style for organs of small and moderate size, but becoming unwieldy when the instruments attain a value of \$40,000, and upward, as is frequently the case. Expressions of opinion on this and other subjects will be welcomed and acknowledged, and more than any other expression, Mr. Elliot says he will be glad if organists will come in and see him at the Welte studios, 5th Ave. at 53d Street, New York.

A catalogue that really merits the much abused name, "de luxe," has been issued in a limited, numbered edition, and smaller catalogues are available covering separately organs for lodges, homes, hotels, clubs etc. A new catalogue of the Hall organ also is in preparation.

Mr. Elliot has the energy of a half-dozen men and an unusually extensive experience in all branches of the industrial organ world. A native of Michigan, he entered the organ industry with Granville Wood & Son and between that activity and his work in Chicago he was associated with Farrand & Votey, Austin Organ Company, Kinetic Engineering Company, Hope-Jones, and California Organ Company; his work as manager of the organ department of the Kimball Company made him famous among organists as a man of strong conviction and enough spirit to fight for what he thoroughly believed in. When



MR. ROBERT PIER ELLIOT

Vice-President of the Welte-Mignon Corporation to whom is entrusted the destinies of the already justly famous Welte-Mignon organ with its masterful reproducing features

the Welte-Mignon Corporation began its search for a man to head its organ department, inquiries were so unanimously answered with Mr. Elliot's name as being the most suitable man open to such a proposition, that the Corporation sent its representatives to Chicago and shocked Mr. Elliot with the proposal that he move to New York at once to begin a greater work than he had ever dreamed of.

It is a source of general satisfaction that an enthusiast and worker of Mr. Elliot's proved ability is finally located in a position of importance where his ideas and ideals shall be given such a vehicle for expansion as the Welte-Mignon Corporation's product. The Welte-Mignon has an ancient and honorable reputation; the addition of modern methods and renewed vigor will make a combination worth watching.

THEODORE STRONG formerly of New York is manager of the Welte-Mignon studio in the Kohler & Chase Building in San Francisco and plans to give recitals by broadcasting over the radio.

MR. WILLIAM S. BAILEY GOES TO PARIS TO STUDY IN THE FONTAINEBLEAU SCHOOL, WINNER OF THE ESTEY-GUILD SCHOLARSHIP

WILLIAM S. BAILEY of Macon, Georgia, sailed for France June 19, as this year's successful contestant for the Estey Organ Scholarship at the School of Music, Fontainebleau. The scholarship is administered by the American Guild of Organists and Mr. Bailey was selected by virtue of his excellent paper in the annual Fellowship examination conducted by the Guild. The Scholarship fund, supplied by the Estey Organ Company, includes all expenses from Macon to Fontainebleau and return, and tuition and living expenses at the School for the three months' course in the Organ Department.

Mr. Bailey is a New England Product whose youth was spent in Beverly, Mass. His father was a musician and organizer of musical activities. First music lessons at seven years of age, choir boy at ten, organist at sixteen in

the First Unitarian Church, Manchester-by-the Sea, is the outline of his early musical history. Later, after instructions under Felix Fox and Albert W. Snow, came other Church positions around Boston suburbs.

St. Paul's Episcopal Church first called him to Macon where he has been professor of music theory and history in Wesleyan College since 1920. Christ Episcopal Church is also served by Mr. Bailey as organist and choir-master.

This is his first trip abroad, so Mrs. Bailey and a small son are looking forward to enthusiastic letters from the American center of French musical activities.

The value of the work of Fontainebleau is attested by Miss Leah Mynderse, winner of the first Estey Scholarship (last year) who sailed for France for another season at the School.

—CONTRIB.

AMONG THE BUILDERS

BRIEF ITEMS ABOUT NEW ORGANS IN CHURCH AND THEATER—WASHINGTON AUDITORIUM ORGAN DEDICATED

THE AUSTIN ORGAN COMPANY has placed a 3-38 instrument, an adaptation of their Chorophone, in the residence of Mr. Albert Riemen-schneider, insatiable Widor enthusiast, and head of the organ department of Baldwin-Wallace Conservatory, Berea, Ohio. Another unusual installation is their 3-33-1575 organ in the New York Institute for the Education of the Blind, over which Mr. F. Henry Tschudi, prominent blind organist of the Metropolis, presides. A series of dedicatory recitals was arranged, played by Messrs. Lynnwood Farnam, Bassett W. Hough, Will C. Macfarlane, and Mr. Tschudi. The entire instrument, specified by Mr. Tschudi, is under expression, excepting two Pedal registers. The console is placed on the auditorium floor in front of the stage, and is movable.

The Estey Organ Company has been using a 4-pager under the title of "The Estey Echo," which it sends to its friends and prospective buyers; the leaflet is nicely printed, attractively illustrated, and filled with interesting information—one item of which shows a group of 26 employees who have been with the Company over 40 years. From the leaflet we learn that the Company in building an Estey for the Panama Canal zone used brass screws, mahogany exclusively, and doctored leather etc. to resist the Panama climate. The new Estey in the First Baptist, Tacoma, Wash., is the gift of Mrs. Charles H. Grinnell in memory of her husband; Mrs. Grinnell made extensive travels before deciding upon an Estey. It is hoped that regular recitals may be given Sunday afternoons during the music season; the

auditorium will be used for many meetings through the week, and the instrument will be a prominent feature of Tacoma's music life. The dedication program was played by Dr. Schofield, formerly in charge of the Government Schools in the Philippines. —E.S.

Hinners Organ Company has a little folder illustrated by 10 Hinners cases and a console, and filled with warm testimonials to the product.

Marr & Colton are especially proud of their new organ in the beautiful Chapman Theater, Fullerton, Calif. The theater seats 1200, has a foyer and mezzanine lounge of striking character; one enters the foyer from the main court, through massive doors of old iron; genuine oriental rugs take the place of the usual padded carpets. The proscenium arch and stage are examples of fine art and efficiency; on either side of the stage is a highly decorative theme including the shuttered opening of the organ chambers, treated with utmost originality, Italian in motive with rare color and lighting effects. The instrument has 3 manuals, 100 stops, and about 30 registers.

Midmer-Losh Inc. devote the current issue of their *Under the Sassafras Tree* house-organ to various tonal matters of interest to organists, as exemplified partly by their Atlantic City High School organ. The New York Hippodrome, pictured in the booklet, held and perhaps still holds the world record for size in theaters; it contains a 3-m Midmer-Losh of last year's vintage. Mr. Losh has devised a most captivating slogan for the company he heads:

"Not for the least money,
Not for the most money,
But for the most discriminating."
Can you beat it? The idea grows on one.

M. P. Moller Inc. for the dedication of their organ in the Washington Auditorium, D. C., gave the organ profession the courtesy of reserved-seat tickets and engraved invitations to the recital by Mr. Archer Gibson of New York who stands at the top of that branch of the profession that specializes in recitals for private residences; for many years Mr. Gibson has done nothing else. His own studio, in the residence section of the Metropolis, has a beautiful three-manual chamber organ. The Washington Auditorium Moller was dedicated June 10th. In addition to the usual publicity, the cause of better and bigger and more organs was championed by the Washington Times with more than a page of materials and photos, backed by half a page display advertisement of the Moller company. The Congregational Church Easthampton, Mass., dedicated its 4-62

Moller in a festive program when Mr. M. P. Moller, Jr., sang some baritone solos; the program was played by M. Fred Lewis Clark, organist of the church.

Henry Pilcher's Sons Inc. have been selected to build an organ for the First Methodist, Athens, Ala. The instrument will have three manuals, and the Echo and chimes will be located in the gallery.

The new Skinner Organ in the First Presbyterian, Cedar Rapids, Iowa, was dedicated by Mr. Marshall Bidwell of Coe College. The 4-46-2706 Skinner is the pride of Mr. Bidwell's existence for the present. Wind pressures are 5, 6, 7½, 8, 10, and 15-inch. Mr. Bidwell gives two recitals weekly through the season in addition to his work at the College. The newest Metropolitan Skinner is the 4-73 being built for Holy Trinity, Brooklyn, a digest of which will be reserved for a later issue.

PUBLISHERS SHOP-TALK

AUDSLEY'S *TEMPLE OF TONE*—FISCHER'S *BIOGRAPHICALS*—NEWIN'S *NEW*

CANTATA FOR DITSON

DITSON'S *New Fifty Cent Series* of music books has reached its 8th volume; Vol. 1 is devoted to *Miniature Classics*—Bach and Handel; 2, Haydn and Mozart; then there is the volume of *Ten Recital Pieces* for piano, *Ten Russian Piano Pieces*, *Eight Russian Organ Pieces*, *Ten Original Compositions for organ*, *Ten Transcriptions for organ*, and the *Negro Spirituals in song form*. Mr. George B. Nevin's newest cantata "*The Gift of God*" is being printed by Ditson for fall publication; it is written for either quartet or chorus and is possible for quartet rendition without losing any of its effectiveness. Ditson has issued a 12-page booklet devoted to Mr. Nevin's compositions—church songs and duets, secular songs, 24 numbers for men's voices for church service use and about four times as many for mixed chorus, etc. etc. A portrait and sketch of Mr. G. A. Grant-Schaefer, composer of much church music, is included in the current number, and also a "message from President Coolidge" on music and the arts. Mr. Gordon Balch Nevin's new work on organ playing is extensively dealt with.

J. Fischer & Bro. in moving, during rush days, to their new quarters at 119 West 40th Street after many decades in Astor Place, paid handsome tribute to the moving men—as did many others at that period. The biggest hit of current Fischer achievements remains the *Deems Taylor Looking Glass Suite*; it has been presented by innumerable orchestras from the best and biggest down. Another composer on the Fischer list that merits attention is Gaston M. Dethier, for his dozen or more organ pieces, sev-

eral of them gems of the finest; for concert organists nothing can be finer than *The Brook*, *Scherzo*, *Intermezzo*, etc., yet these fine things appear very infrequently—perhaps largely because their composer has done little concert work of later years and has not actively fostered interest in his compositions. The Ann Arbor May Festival and the Leeds Festival in Scotland under Albert Coates used Taylor's *Looking-Glass Suite*. Stewart's "*Hound of Heaven*" was given by the San Diego Oratorio Society with a Chorus of 225 voices and an orchestra of 50 pieces. And one of the delightful bits to read in the current Fischer Edition News is a paragraph of complimentary remarks and good wishes for T.A.O. upon its change from the little old magazine of former years to "the beautiful example of modern magazine making it" now is. Then there are the current organ works of Burdett, Chubb, Gaul, and the Taylor dedication which has been transcribed by Mr. Courboin. But most important of all is the new book by the late George Ashdown Audsley, insatiable worker and world authority of the organ. *Temple of Tone* is the title. The Author's greatly lamented death at the good ripe age of 86 left his "swan song," as he called it, partly ready for the press, partly in manuscript, partly in galley proofs. This last book by the only man in the world who ever did the organ justice by writing will undoubtedly be as fine an example of the book-maker's art as is possible to produce, as the publishers have entrusted it to a master printer and Mr. George Fischer is himself heart and soul back of the book. We await it with great interest.

To date J. Fischer & Bro. have issued three of their delightful series of *Studies in Contemporary American Composers*—booklets of illustrations, thematics, and text; the subjects: James P. Dunn, Eastwood Lane, Alexander Russell. Thirteen others are already definitely announced for publication.

"To the organists of New York: In view of the Dutch-American jubilee in 1926 (The 300th anniversary of the existence of New York) you will want Dutch Compositions!" Thus says a circular from Seyffardt's Muziekhandel, Amsterdam, and the house backs it up with a neat little catalogue showing the offerings in Dutch music. Very good; we hope Dutch music may become better known thereby. Address Mr. Seyffardt's Muziekhandel, Gravenstraat 6, Amsterdam, Netherlands.

The National Association of Sheet Music Dealers, meeting in New York convention, decided that the sale of jazz is decidedly damaged by radio performances while the sale of the



THE SEVEN-OCTAVE ORGAN

Mr. Richard Keys Biggs played the dedicatory recital on the Midmer-Losh organ in Central Christian Church, Miami, Fla., of which Miss Ruth Laymon is organist. Miss Laymon is turning her back on us, shall we forgive her?

semi-classics is increased; the convention also decided to do away with the practise of printing fictitious prices on sheet music.

Forster has issued a Musicover, to contain and catalogue sheet music. It looks interesting but the inventors (or publishers) have not tried to prove its practicability by submitting a copy for inspection. You try it, if you like it.

AMERICAN CONSERVATORY
GRADUATES FOURTEEN—APPOINTMENTS FOR TEN—ADDS TWO ORGANS AND ONE TEACHER TO ITS FACILITIES

THE AMERICAN CONSERVATORY of Chicago now has nine organs for practise, two recently added to its Theater School under the direction of Mr. Frank Van Dusen. One is an Augmented: 16' and 8' Pedal; five registers on the Great, three of them duplexed to the Swell with four added registers; 6 couplers to Great, 3 to Swell, 2 to Pedal. The Melodia is drawn upon for the Pedal stops, 8', 4', and 2' Great, and the same plus a 2 2/3' for the Swell. The other is a Unit with 418 pipes, six registers, and 37 stops, complete with all percussion

and traps as ordinarily found in large theater organs. Mr. Paul Esterly, a Van Dusen graduate, and organist of the Capitol Theater and Lutheran Church of Reading, has joined Mr. Van Dusen's faculty; the increase in organs and faculty is necessitated by increased enrollment in the school. Commencement exercises were held June 22nd with the following graduates:

POST GRADUATES

Miss Florence Campbell, Chicago, Ill.
Mr. George Ceiga, Whiting, Ind.
Miss Lucille Ross, Salem, Ore.

GRADUATES

Frederick Marriott, Boulder, Colo.
Helen Searles, Westbrook, Chicago, Ill.
Anna Moline, Waterloo, Ia.
Whitmer Byrne, Chicago, Ill.
Katheleen Grant, Chicago, Ill.
Miss Percy Roberts, East Chicago, Ind.
Mr. L. Duane Griffith, Berwyn, Ill.
Gladys A. Kinchen, Chicago, Ill.

TEACHER CERTIFICATES

Paul Esterly, Reading, Pa.
Florence O'Britis, Edwardsville, Pa.
Ruth McNeil, Maywood, Ill.

In the contests for graduates held in Kimball Recital Hall, May 26th,

Frederick Marriott (pupil of Frank Van Dusen) was awarded 1st prize, Conservatory gold medal, and Miss Anna Moline (pupil of Wilhelm Mid-delschulte) was awarded second place, receiving Special Honorable Mention.

In the Contest for Teacher Certificate Class held May 21st, Paul Esterly (pupil of Frank Van Dusen) was awarded 1st. Prize, Commencement gold medal.

The following recent appointments of Van Dusen pupils are announced:

Paul H. Forsythe, Bristol Theater, Bristol, Va.

Charles Vogel, New Lyric, Fort Wayne, Ind.

Brance Peterman, Harding Theater, Chicago.

Orrissa Reed, Butler House, Chicago.

Paul Esterly, Trinity Lutheran, Oak Park.

Harold Cobb, Cuyler Ave. M. E., Oak Park.

Beatrice Kort, Butterfly Theater, Kenosha, Wis.

Kathlene Grant, Englewood Church, Chicago.

Edith Garnes, Moreland Lutheran, Chicago.

Milton Herth, Prairie Theater, Chicago.

MANAGERS POINT THE WAY

THERE IS AMPLE ROOM FOR ALL IN THE AMERICAN ORGAN RECITAL FIELD AND THE ONLY ESSENTIAL IS THE ABILITY TO PLEASE AND ENERGY TO SECURE ENGAGEMENTS

MR. RICHARD KEYS BIGGS under the De Lisle management took his second southern tour for 1925 before the hot weather arrived, and again had dedicatory recitals on the list. During the summer he will rest and supervise the rebuilding of his organ in Queen of All Saints Cathedral Chapel, Brooklyn, by the Wangerin Co.; a new console, new electric action, and a 16' Pedal Trombone are among the additions; the work is to be completed by September.

Mr. Lynnwood Farnam participated in the efforts of the Musicians Committee for the building of the Cathedral, New York, by giving a benefit recital for the Fund, under the chairmanship of Mr. Albert Stoessel who preluded the recital with a talk.

Dr. Alexander Russell, after superintending an unusual week of concerts in the New York Wanamaker Auditorium in celebration of Music Week, staged a most elaborate Popular Symphony Concert in the Philadelphia Wanamaker Auditorium illustrating phases of American rhythm, with an orchestra of 85 players augmented by jazz instrument players under the batons of Hugo Riesenfeld, Ben Bernie, and Eric Delamarter, with Palmer Christian at the world's largest organ. The program:

Delamarter—Symphony After Walt Whitman

Riesenfeld—American Humoresque

Blake—I'm Wild about Harry

Braham—Limehouse Blues

Arr. by Black—Wagneria

Kornspan—Rose Marie Overture

Bernie—Sweet Georgia Brown

Sisson—Bell-Hopping Blues

Lane—Characteristic Pieces in Rhythm

Delamarter—Concerto

Mr. Charles M. Courboin is already announced for five orchestral appearances next season and recital engagements in thirty cities. Mr. Courboin sails for Europe in August, returning to America in November, touring the East until January, and then to the Pacific coast via Canada, returning through the south and finishing his season in the East by the middle of March; already twice as many contracts have been signed for next season as were given during the whole of last season.

Mr. Marcel Dupre is spending a part of the summer in giving his first Master Classes on the new Cavaille-Coll organ in his Paris residence. In August he plays on the new organ in Fontainebleau. An English translation of Mr. Dupre's book on Improvising is being prepared by Mme. Dupre for publication late in the summer.

"Alfred the Great," the sharp-witted W. T. Best's name for Mr. Alfred Hollins, the beloved blind English organist who is soon to tour America, is scheduled to arrive in October, will play his first recital in the Wanamaker Auditorium, New York, then tour the East, and travel west and into Canada. He will improvise at each recital. It is confidently expected that he will do some further recording of his own actual playing, on the Welte-Mignon recording organ, and thus preserve the scientifically exact artistry of his playing for future generations to enjoy.

Mr. Henry F. Seibert was invited by the Shriners of New York to give a private demonstration of their new Moller organ in the new Mecca Temple, and a public demonstration to Shriners on the evening of the same day; it is expected that he will also give the dedicatory recital early in the fall. His latest activities in advisory capacity in the organ building world were connected with the new organ for White Plains, N. Y., and the rebuilds in Lock Haven and Reading. June 7th he opened the St. Matthews, White Plains organ. He participated in the Organ Fund concert of the Armenian Evangelical Church, New York, gave his usual radio recitals, and was the guest of honor in Buffalo on the occasion of his recital there, when about fifty organists gave him a dinner, and he responded with a talk on Modern Organ Recitals. Mr. Seibert is spend-

ing the summer in teaching and the preparation of additional repertoire for next season; his pupils come from all eastern states and as far west as Missouri.

Mr. Firmin Swinnen's late season programs were given in Scranton and Springfield, in addition to his regular two-hour Sunday programs at the Du Pont estate, Wilmington. He acquired early in the year the three-manual Skinner of Christ Church, Wilmington, Del., as a recreation and filler for his spare time.

Mr. Pietro Yon's closing engagements of the season were in Oshkosh, Wis.; Green Bay, Wis.; Omaha, Kansas City, Lawrence, Kan.; Quincy, Ill.; Bayonne, N. J.; and another appearance in Aeolian Hall, New York, as already reviewed in these pages. In Pittsburg, Kansas, he opened the annual music festival by dedicating the new \$35,000. Austin in State Teachers College; in the Catholic Cathedral, Lincoln, Neb., he gave a Sunday afternoon concert, and was feted by dignitaries of the church and prominent citizens; in Kansas City he made his second appearance of the season in time to open the City's official music week, in Grand Avenue Temple; in Joplin, Mo., at the Scottish Cathedral, an impromptu concert was arranged by public spirited citizens; and at Memphis, Tenn., Mr. Yon made his fourth annual visit, playing in St. Peter's Church.

Mrs. Elizabeth Fox now of Watertown, N. Y., overcame the financial difficulties that so frequently prevent paid recitals in certain churches, by raising the necessary fee by subscriptions among the members of her church, then engaging the artist, and taking a collection to meet incidental expenses. We commend the idea heartily to the organists in cities that have not yet managed the annual appearance of at least three or four great nationally-known recitalists.

Mr. Albert Riemenschneider drew an audience of 1200 in an auditorium seating only 780, on the occasion of his final Widor recital in Baldwin-Wallace Conservatory, Berea—a town of about 4000 population! And can we beat that!

Dr. Humphrey J. Stewart of Balboa Park is not content with playing a recital every day and keeping himself well occupied; he is actively advocating ever better and better conditions. The San Diego Union recently gave prominent space to his interview in behalf of State aid for musicians.

Mr. Arthur L. Manchester gave a lecture recital on the orchestra and orchestral music, illustrating his studies by selections from four Overtures, three Symphonies, and nine miscellaneous orchestral works.

Mr. Edward Rechlin whose Bach

recitals in America have brought him unusual attention has thus far played about 150 of his severe programs to audiences totalling 150,000 people, "and from the simplest layman to the most cultured musical people there has been but one expression of delight and approval. My program completely obliterates performer and instrument and stresses spiritual power of Bach and his type," says Mr. Rechlin. These pages hope to give further particulars concerning Mr. Rechlin and his recitals in a later issue.

Mr. Harry A. Sykes says of his series of five recitals in Lancaster, Penna., that interest grew from the first, until at the final two recitals "the audiences numbered 600, which is astonishingly large for a local organist. I tried to make optimism, not seriousness, the prevailing trend of the series; wanted them to enjoy themselves, forget their troubles, within the beautiful walls of our wonderful old Colonial Church."

MR. CHARLES RAYMOND CRONHAM

A BRIEF DIGEST OF HIS FIRST SEASON AS MUNICIPAL ORGANIST OF PORTLAND THE complete report to the Portland, Maine, music commission gives a full record of everything played and every musician assisting in any way; we note the following:

American: 18 composers, 35 compositions

French: 11 composers, 15 compositions

German: 6-17

Italian: 6-11

Russian: 5-9

English: 5-6

Austrian: 2-3

Composers 61, compositions 113, Among the American composers: Andrews, Bland, Ferrata, Gaul, Goodwin, Hadley, Jenkins, Johnston, Kramer, Lemare, Nearing, Nevin, Rogers, Russell, Schminke, Stoughton, Swinnen, Thompson, Yon. There were 18 assisting musicians, 4 choruses, 3 conductors. The lowest attendance at any concert was about 800 and the highest was 4000, with an average of 2500 and a total attendance of about 40,000 during the season.

MRS. BRUCE S. KEATOR

ASBURY PARK ORGANIST SPENDS THE SUMMER IN EUROPEAN TRAVEL

AMONG the visitors to Europe this summer are Mrs. Bruce S. Keator and her daughter, of Asbury Park, N. J. Mrs. Keator by her sterling character, genuine musicianship, kindness, and native modesty in spite of her attainments and popularity in the music world of the Eastern States, has won a multitude of friends. Our readers will recall the account given in these pages of her choir festival of a season ago.

The very great tragedy of the sudden death of her beloved husband, Dr. Bruce S. Keator, by apoplexy early in the morning of March 8th last, brought profound sorrow to the whole community who regarded Dr. Keator as their great physician because of his wonderful character and personality as well as because of his skill in medicine. The Keator home was an ideal home and the tragedy of death brought all the greater sorrow to the community and sympathy to Mrs. Keator from her innumerable friends. After all the honors his city could pay to his memory, Dr. Keator was laid to rest in the beautiful Catskill mountains at Roxbury, with this tribute upon his casket, written by the one who knew him best:

"He honored me with his name, he charmed me with his personality, he inspired me with his Christian principles and courage. In his companionship I have found cheer and happiness. When it is right I shall join him in Heaven. In the mean time with the daughter we both adore, his wishes and aims shall be carried out to the best of our ability. Our spirits are forever united; death cannot separate us." Character is the greatest thing in the world. A tribute like this bespeaks not one great character, but two—two worthy of emulation.

Mrs. Keator and her daughter will be in Europe until the Fall, "hoping in this way to find ourselves," as she puts it. The best wishes of all who know her go with her as she travels and returns again to her own home. Part of the time will be spent in Paris, there to renew her interest in her admirable art of organ playing by enrolling, according to present plans, in the classes of Mr. Dupre. Her daughter's studies will also be furthered during the summer in Europe. Upon their return to Asbury Park, Mrs. Keator will resume her work in the First Methodist Church, where she has gained an enviable reputation both as organist and choirmaster of a large organization of three choirs, mixed, men's, and women's choruses. We heartily join her army of friends in wishing her the happiness of a rich memory that shall not lose by time but shall strengthen and enrich itself by a heart that learns how to cherish the happiness of past years.

—T.S.B.

COURBOIN MASTER CLASS SOME REASONS WHY THE MASTER CLASS OF A GREAT ORGANIST IS OF INESTIMABLE VALUE TO THE PROFESSION

TO COME in contact with a personality that has won countless admirers; to study with an artist who has thrilled thousands upon thousands; to learn of a genius the patience, the persistence, the power of concentra-



MR. THEODORE STRONG

At the Welte-Mignon organ in Kohler & Chase building, San Francisco, where he is in charge of Welte-Mignon interests. Mr. Strong, a New York man, broadcasts regularly on the Welte-Mignon and has been heard as far east as Chicago in spite of the unfavorable summer radio conditions. While playing, the broadcasting organist listens not to his organ but actually to his own broadcasting, through earphones as shown in the photo.

tion and the exquisite attention to detail that go to make an ideal performance of any classic; to learn the traditions of the classics, handed down from one great master to another; to learn to play with poise in the presence of other able musicians: such are the advantages of study in one of Courboin's classes. And another advantage is that it is in the mountains

of Eastern Pennsylvania, within a few hours travel of New York or Philadelphia.

It is fortunate for American organists who have but a short time at their disposal for study with so great an artist as Courboin that he is devoting a part of each busy season to teaching in this way. Possibly one of the most valuable points about it is that the Class is conducted in a city which boasts such a number of fine organs, all modern and of artistic design.

—ELLEN M. FULTON

A CORRECTION

OUR Paris Correspondent, Mr. Hugh McAmis, calls our attention to an error published in our January issue relative to the new organ in the Church of St. Rombaut, Malines, Belgium, which our columns claimed was dedicated by an American organist. The article in question was prepared in collaboration with Mr. Firmin Swinnen, whose original data said "I had the pleasure of playing the newly-installed organ in the Cathedral of St. Rombaut," which our collaborator understood to mean the dedicatory recital and accordingly so stated in our columns. The fault lies entirely with our collaborator, whose assistance was required because Mr. Swinnen is more familiar with his native French than with English. Our apologies are offered to Mr. Joseph Bonnet and the other organists on the official "Inauguration et Benediction Solennelles" program of Feb. 17th, 1924, when Cardinal Mercier dedicated the instrument, and to Mr. Swinnen for the injustice inadvertently done his acknowledged impeccable veracity. Our thanks heartily to Mr. McAmis.

Advertising Talks

A Discussion of the Psychology that Dominates the Advertising Page—an Instrument as Responsive and as Intricate as the Modern Console



UDGE an art or a science by the men it attracts. The Associated Advertising Clubs of the World held their 21st Annual Convention in Houston, Texas, and the Government sent Mr. Herbert Hoover to deliver its address of welcome to the representatives of the Advertising Clubs of foreign nations. Mr. Hoover's remarks that advertising "has truly become one of the vital forces in our entire industrial and commercial system.....and is fixed as an integral part of this complex of civilization which we have built up."

In order to give the reader the benefit of Mr. Hoover's opinions and

knowledge, without any other ideas than his own, this column shall confine itself exclusively to quotations, taken at random, from Mr. Hoover's address.

"The older economists taught the essential influences of wish, want and desire as motive forces in economic progress. You have taken over the job of creating desire. You have still another job—creating good will in order to make desire stand hitched.

"Our standards of living are much higher today than they would have been were it not for the part played by advertising.

"These standards of living are sort of built up in layers. The lower layers are the plainest, food, clothing

and shelter. Primeval nature herself stirs up enough emotions through hunger, cold and storms to keep desire vividly active in this end of the scale of living. But the moment we have got beyond this stimulus the advertiser has full swing in stimulating desire for better food, better clothing, better shelter, entertainment and so on over the whole range of the ten thousand and one things that go to make up superimposed layers of rising living standards. These upper layers have been added to, widened, and become more general because of advertising.

"The greatest single addition to our living standards in a generation has been the automobile. It has increased our national efficiency, stretched our national vision, improved our national health, and it has added some percent of sheer joy, some dangers, and much excitement to life. I cannot believe for a moment that we should have had such a diffusion and such a general application of this great invention had it not been for the force of advertising.

"One profound economic effect of advertising is oftentimes overlooked—its influence upon production. The general knowledge and rapid distribution of an article, which can only be accomplished through advertising, creates large production and thus lower costs and prices. Modern advertising is the handmaiden of mass production. Moreover, your convincing announcements of a multitude of improvements on everything spreads a restless pillow for every competitor and drives him to further and faster exertions to keep apace.

"There is still another phase of advertising that has always interested me, and that is the impulse advertising has given to the distribution of news, information, good cheer and educational material to our people.

"In bygone centuries these professions were compelled to seek out and flatter some patron—to live in an attic or in the patron's hall bedroom, and except on favored occasions to eat at the second table. But now the Midas of advertising has given them freedom and independence. They are so situated now that even they are susceptible to your wiles in stirring suppressed desires. Today there is no Grubb Street in our world.

"The notion that advertising in its broad sense is an economic waste has been long since abandoned.

"More directly it is an economical form of distribution. The steady increase in volume of advertising in our news and periodical press is only one proof that it is such an economical form of distribution, for if it did not secure greater results at less expense it would decrease, not increase. The consumer, searching for article or ser-

vice, turns to the advertising columns of our press to learn just where to go after it, and so avoids the waste motion and loss of time and strength involved in blind search for fulfillment of his desire. All these things eliminate waste motion and time.

"Great advancement has been made, so great in fact that while advertising at one time may have been looked upon as a nuisance and an intrusion for the beguiling of the credulous only, it has now come to take a place as commercial news and as an economical method of salesmanship.

"It is not too much to say that from all the many inventions and the multitude of ideas that are poured forth daily in the preparation of advertising there is emerging a science and a profession. It is becoming a science in its search for method and a profession in its skill of management. I am told there are seven thousand students in our business educational institutions preparing for advertising as a career.

"But the milestone which will mark the passage from a trade to a profession is the establishment of group ethics. It is upon this subject that I wish to lay some emphasis. The group characteristic of law and medicine and engineering is not alone the training of skill required, it is the elevated code of relations with fellow men, the incorporation of responsibility to the community with the daily task, the insistence upon a high sense of service given, that marks their distinction. The use of the slogan Truth in Advertising and the vigilance agencies are themselves the finest of proof that this business is evolving toward highly ethical standards.

"Advertising unfortunately has to contend with some residue of unethical practices and with accumulated prejudices which arise from the methods of many years ago. But we are seeing a new day in the ethics of advertising itself. And just so far as those ethical principles are embodied in practice, just that far will the public grow in confidence in advertising.

"American business needs a lifting purpose greater than the struggle of materialism. Nor can it lie in some evanescent, emotional, dramatic crusade. It lies in the higher pitch of economic life, in a finer regard for the rights of others, a stronger devotion to obligations of citizenship that will assure an improved leadership in every community and in the nation. It lies in the organization of the forces of our economic life so that we may strengthen the home and may produce happier individual life, more secure in employment and comfort, wider in the possibilities of enjoyment of nature, larger in its opportunities of intellectual life."

American Organ Players Club

Philadelphia

AT A meeting of the Board of Directors held June 22, 1925, the following resolution was adopted:

WHEREAS: The organ world hears with regret, the demise of George Ashdown Audsley, one of the world's great shining lights of organ design and construction;

RESOLVED: That the A.O.P.C. expresses its sorrow at the death of this exponent of the high ideals of the Temple of Tone; one who leaves the organ world richer by his far reaching designs and improvements in the Art of Organ Building;

RESOLVED: That a copy of this minute be published in THE AMERICAN ORGANIST, The Diapason, and a copy be sent to his family.

JOHN M. E. WARD,

B. P. ULMER
Secty.

President

Women Organ Players Club

Boston

THE last meeting for this season was held May 19th, at the Orpheum Theater, Malden, Mass., with Mrs. Rebecca Hawley as hostess.

A brief business meeting was held at 10:30 A. M., Miss Edith Lang presiding. Officers were elected for the season 1925-26 as follows:

President—Miss Edith Lang

Vice-President—Mrs. Myra Pond Hemenway

Corresponding Secretary—Mrs. Elena H. Donaldson

Recording Secretary—Mrs. Natalie B. Weidner

Treasurer—Mrs. Maude Stuart Hack

Auditor—Mrs. Mable Bennett

After the business meeting, Mrs. Hawley, of the Orpheum Theater, and Mrs. Marie Mowat, of the Regent, Arlington, Mass., entertained the Club members and their guests with an interesting program of picture music and two novelties, i.e., a Pathescopic film, the musical accompaniment of which was cleverly played by Miss Jessie Gunn, of the Capitol Theater, Lynn, Mass., and a Spanish dance by Miss Helen McLaughlin, formerly of the "Helen of Troy" company. The Orpheum has a very artistic stage and Miss McLaughlin is a very pretty girl who really knows how to dance, so that the film and the dancing were distinctly worthwhile additions to the

program. Mrs. Hawley spoke on the various types of music used in accompanying moving pictures, her remarks being illustrated by Mrs. Mowat on the Orpheum organ, a two-manual Robert-Morton. The whole program was most enjoyable, as was proved by the enthusiastic vote of thanks given the four performers.

The club gave two programs during National Music Week. On May 6th the Program Committee, Miss Marion Kennedy, Chairman, gave a Community concert at the South Congregational Church, Boston, where Mr. William E. Zeuch is organist with a fine four-manual Skinner organ at his disposal. The program consisted of selections by the Lancaster Children's Chorus, R. H. Harlow, director; organ numbers by Misses Shepard, Swadkins, Richardson, and Lang; soprano solos by Mrs. Bertha Lowell Macmillan, Mrs. Frise and Mrs. Hemenway, pianists; and a talk by Rev. Brooks of the Dudley Street Baptist Church known as the "singing church."

On May 8th Mrs. Dorothy Sprague of St. Mark's Church, Brookline, Mass., gave a concert assisted by her choir and Miss Edith Lang and Miss Vera Franson, organists. St. Mark's is a church with an "atmosphere"—reverent, inspiring. The organ is a three-manual Woodbury, rebuilt, with a fine ensemble and two or three solo registers of exceptional beauty. This service at St. Mark's exemplified all that the Women Organ Players Club stands for in fine church music and it is hoped that many more of such services may be given in the future.

Altogether the Club has had a most successful first year. It has been an inspiration and an incentive to Boston's women organists and organ students, both church and theater. Its influence has been more than local, if we are to believe the magazines, even reaching as far as Germany, away across the ocean! At any rate, the main purpose of the Club seems to have been accomplished, viz, getting the girls to practise, study, and improve their general musicianship, as well as to arouse interest in the organ as an instrument for entertainment and worship.

Heartiest thanks are due the various officers and the President through whose untiring efforts the Club has been able to weather the various gales encountered by any newly launched craft.

The Women Organ Players Club of Boston closes its first season with a membership of forty-eight and looks forward to a successful new year beginning in October.

Mr. John B. Waterman, of Abington Presbyterian, Abington, Pa., with the cooperation of the minister has been able to use fifteen percent of the

space in the church calendar for interesting notes on the selections used during the church service. In one of his late programs Mr. Waterman used the anthem "EVEN ME" by Warren and made a note to the effect that with one exception it is the favorite choir number in the majority of churches in the United States. Another note concerned some facts about General Dawes whose MELODY IN A was used as an organ prelude.

Mrs. Harry P. Womelsdorf of the First Presbyterian, Cartersville, Ga., gave a Musical with her choir and after the program, entertained her choir and friends at her home, serving a buffet supper. The local press supported the musicale with warm praise to Mrs. Womelsdorf.



WAGNER has broken into Radio with nothing less than the broadcasting of Parsifal in Berlin.

\$43,460,676. was spent for radio apparatus in America during 1923; 1924 will probably double it, but it is doubtful if 1925 will double 1924. Sometimes we think there are too many radios already. The owner of a set that interferes with his neighbors is a criminal and ought to be shot or something.

WLW of Cincinnati installed a Wurlitzer and dedicated it May 4th with a descriptive talk and program. A Trip Through the Organ, description being illustrated by the organist at the console. Mr. Hugo Grimm was one of the organists to play.

Mr. John Hammond of the Piccadilly's Marr & Colton, on New York's Broadway, is broadcasting over WGBS on Tuesday mornings at 9 e. s. t. By all means tune in on him.

Mr. Marsh McCurdy of the Lexington's Moller, New York, is broadcasting over WHN on Tuesdays and Thursdays at 11:30 e.s.t. Mr. McCurdy is an excellent jazz player and his work will be worth studying.

WHN made \$300,000. as a year's profit on selling advertising over the radio, so the report goes.

WEAF charges \$500. an hour for broadcasting. Wanta give a recital over it some day? That'll cost you \$1,000. if you string out your program.

And at last Mr. Lynnwood Farnam was drawn into the ring and Mr. Faurote broadcasted him and his choir from the Skinner Studio.

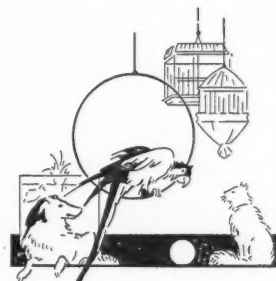
WDAR at last got the idea and changed to WLIT; Lit Brothers of Phila. should have so done ages ago.

The Surlitzer studio in Los Angeles

broadcasts organ music over KNX daily from 3.00 to 4:00 and from 8:45 to 9:30 p. m. e.s.t. Our very own Roy L. Medcalfe was one of the artists there.

Mr. George Albert Bouchard in the good old days when he was it at WGR (before he graduated to Shea's Hippodrome) used to make them change their dinner hour. The vice-president of a Buffalo trust company wrote from his summer camp: "For the last two summers, we have enjoyed the concerts broadcasted from your station and arrange when possible, to eat our dinner at the time your organist is broadcasting."

Mr. Henry F. Seibert put something over "inexplicably finer," said the Boston Post Writer, who closed with: "I have never heard organ music that was so vivid and colorful and real." It is the fineness, the vividness, the color, and the distinctness these columns have been crying for over the Radio.



PERSONAL NOTES

WARREN D. ALLEN of Stanford University began his master class lessons on June 13th in San Francisco Conservatory which will cover technic, registration, program making, transcription, accompanying, etc. Mr. Allen has had a residence organ installed.

CARL BONNAWITZ has signed a contract as organist of the Stanley Company's Theater on the Boardwalk, Atlantic City, N. J.

ERNEST BLOCH has resigned from the directorship of the Cleveland Institute of Music.

ALBERT IVER COLEMAN won the Yale School of Music \$50. prize in organ playing at the commencement concert given in June.

JOHN CONNELL, municipal organist of Johannesburg, South Africa, was in charge of all music at the reception of the Prince of Wales in the Capital and also in Johannesburg.

DR. GEORGE HENRY DAY of Christ Church, Rochester, N. Y., gave a series of daily organ recitals lasting five weeks. His name was extensively advertised with posters and billboards.

MISS DORA DUCK of Atlanta was married June 17th at All Saints Episcopal Church to Mr. Thomas Grayson Seidell. Miss Duck is Dean of the Georgia Chapter of the Guild and organist of St. Luke's.

SIDNEY C. DURST of Cincinnati, was honored at the Miami University Commencement in June with the degree of Doctor of Music. Mr. Durst is spending the summer in Portugal.

CLARENCE EDDY is engaged to dedicate the new \$50,000. organ in the Presbyterian Church, Tacoma, Sept. 18th.

MISS MARGARET U. FRANKLIN of Boston has announced her engagement to Edward D. MacDonald of Portland, Me. Miss Franklin for three years was organist of the First Church in Roxbury. At present she is organist of the United Presbyterian in Boston which she has held for the last five years.

MISS ELLEN M. FULTON, manager of the Courboin Master Class in Scranton, plans a trip to Europe this summer.

ALFRED M. GREENFIELD of the Fifth Church of Christ Scientist, New York City, was married to Miss Elsie Holbrook Learned June 15th in the Church of the Holy Communion with music by Mr. Lynnwood Farnam.

OTTO T. HIRSCHLER has been appointed to the First Methodist of Long Beach, Calif.

DON ISHAM of Spokane has been appointed organist in the Blue Mouse Theater, Tacoma.

HENRY LE BEL formerly organist of the Blue Mouse Theater is now playing at the Pantages, Seattle.

HOWARD A. MURPHY of New York City is spending the summer in North Brookline, Maine.

WALLACE MC PHEE of Paterson, N. J., is having an enjoyable summer in Superior, Wis.

HENRY WARD PEARSON of Jacksonville, Ill., is spending his vacation at Brasher Falls, N. Y., returning in September.

HUGH PORTER of Calvary Episcopal, New York, is giving Organ Instruction from July 6th to August 14th at Chautauqua, N. Y. Mr. Porter is also organist of New York University, The Oratoric Society of New York, and the Chautauqua Institution.

ERNEST RUSSELL, formerly of the Rialto, Tacoma, has been appointed to the Liberty, Portland, Ore.

DR. OSCAR E. SCHMINKE, organist and composer, gave a musical in his New Rochelle residence on his new chamber organ built for him by the Austin Organ Company.

DR. H. J. STEWART of Balboa Outdoor Organ was greeted with a large audience on his birthday. The entire program consisted of his own compositions, his final number being The Chambered Nautilus dedicated to John D. Spreckles, donor of the organ.

ESTHER STAYNOR of the Rialto, Tacoma, and Harry Stone, Artist, have organized a company and are making "Original Organ Novelties," some made with film and some with slides. Miss Staynor was formerly of the American Theater, Salt Lake, and is a pupil of Mr. Clarence Eddy and Mr. J. J. McClellan.

HERMANN H. WETZLER won the composition prize of \$1,000, at the Annual North Shore Festival in Evanston, Ill. His work, A Legend of St. Francis of Assisi, was selected from forty competing manuscripts.

HOMER WHITFORD is spending the summer in Cleveland, substituting for George L. Emerson at St. Paul's. Mr. Whitford has recently been appointed organist of Christ Church, Hanover, N. H. in addition to his work in Dartmouth College.

AMONG RECITALISTS

WARREN D. ALLEN: May 12, Hollywood, Cal., Hollywood High School; Los Angeles, Cal., University of Southern California, (no date on the program).

ARTHUR H. ARNEKE: recital for Eau Claire, Wis., Music Teachers Association.

ALLEN BACON: May 3, San Jose, Cal., Christian Assembly; May 10, Stockton, Cal., Trinity Lutheran Church.

ARTHUR C. BECKER: Greencastle, Ind., St. Vincent's Church.

RICHARD KEYS BIGGS: May 25, Springfield, Mass., The Auditorium.

PROF. FRANK M. CHURCH: Mr. Church's list of recitals for last season were given in Athens College, Athens, Ala., September 14, Oct. 8, Oct. 26, Jan. 25, Feb. 22, and May 3. ARNOLD DANN: June 23, Pasadena, Cal., First Methodist Episcopal.

MISS BLANCHE N. DAVIS: June 10, Providence, R. I., St. Martin's.

CLARENCE EDDY: begins tour of the coast in September.

EDMUND SERENO ENDER: Petersburg, Va., Inaugural Organ recital, High St. M. E. KENNETH EPLER: April 20, Auburn, N. Y., First Presbyterian.

DR. J. LAWRENCE ERB: April 14, New Concord, Ohio, Muskingum College Conservatory of Music.

LYNNWOOD FARNUM: Pupils' recital, by the following who played from memory: Miss Katharine S. Fowler, Mr. Leon Verrees, Miss Isabella R. Smith, Mr. Alexander McCurdy, Jr., and Mr. Hugh B. Porter, B.A. Miss Ellen M. Fulton, Mr. Alfred M. Greenfield, and Mrs. Olga Mendoza all played from note. May 26, New York, N. Y., Church of the Holy Communion.

CASPAR P. KOCH: May 10, May 17, and May 24, Pittsburgh, Pa., Carnegie Hall.

DR. FOUNTAIN P. LEIGH: May 14, Du Quoin, Ill., First Presbyterian.

LAURENCE H. MONTAGUE: May 25, Buffalo, N. Y., North Presbyterian.

MISS CATHARINE MORGAN: June 11, Norristown, Pa., Haws Avenue Methodist Episcopal.

HENRY F. SEIBERT: May 17, New York, N. Y., St. Thomas Lutheran; May 31, New York, N. Y., Skinner Radio Recital.

FIRMIN SWINNET: May 3, A.M., recital at Christ Church; P.M. recital at du Pont's, and in the evening in St. Stanislas Polish Church, all three in Wilmington, Del.; May 7, recital for N.A.O. at Grace Church, Wilmington.

JOHN S. THOMPSON: May 21, Norristown, Pa., All Saints Church.

EVERETT E. TRUETTE: June 11, Boston, Mass., Jordan Hall.

ABRAM RAY TYLER: played his weekly series of "Quiet Hour of Music" at the Temple Beth El, Detroit, Mich.

HOMER WHITFORD: May 22, Hanover, N. H., Rollins Chapel, Dartmouth College.

WALTER WILLIAMS: June 17, Providence, R. I., Saint Stephen's Church.

MUSICALES

GUSTAV W. BERNIT presented his choir in DuBois "Seven Last Words" at the First German Baptist, Chicago, June 15.

BETHLEHEM BACH FESTIVAL, directed by Dr. J. Fred Wolfe, May 29th and 30th.

GEORGE A. CARLSON, Chicago, and his choir of the Ebenezer Lutheran won first prize at the Church Federation Choir Contest.

ERNEST DOUGLAS, Los Angeles, gave a concert June 7th at his residence.

ELEANOR CHORAL CLUB gave a concert in the assembly hall of the Stevens Building, Chicago, May 19th.

WILLIAM H. JONES, conductor of the Raleigh Male Chorus, Raleigh, N. C., gave a Third Annual Concert at Saint Mary's Auditorium, May 20th, and Ninth Annual Concert of the St. Cecilia Club at Saint Mary's Auditorium on May 12th.

MONTCLAIR, N. J.: Spring Song Festival and Dance was given by the Choir of the Union Congregational Church assisted by the Montclair High School Orchestra, at the Women's Club of Upper Montclair, May 22nd.

HAYDN OWENS directed a concert of The Sherrill Choral Society, 45 voices, Sherrill, N. Y., at the Plymouth Church, May 13th, when Coleridge-Taylor's "Hiawatha's Wedding Feast" was presented.

DAVID A. PRESSLEY directed a concert at the Washington Street Methodist, Columbia, S. C., May 27th.

RALEIGH, N. C.: North Carolina Community Music Festival, May 7th and 8th, was a most encouraging success. The contest for Women's Chorus was won by courtesy, there being no opposition by the St. Cecilia Club of which W. H. Jones is director, and the Contest for the Men's Chorus being won by the Raleigh Male Chorus under the directorship of W. H. Jones.

SHREVEPORT, La.: Music Week was managed by Dr. F. G. Ellis and a handsome booklet of programs was prepared, the first half of which was devoted to full church programs and the second half to the secular concerts of the week.

SIOUX CITY CHOIRS, under the direction of Willis Fleetwood, united in second annual presentation of Havdn's "Creation."

STOCKHOLM UNIVERSITY SINGERS, under the direction of Einar Ralf, presented their first American concert June 4th in Carnegie Hall, New York.

UNIVERSITY OF WASHINGTON will present "The Wayfarer" under the direction of Montgomery Lynch during the week of July 27th at the Stadium.

ADRIAAN VANDERBILT and Miss Ruth Barret participated in a concert for the support and enlargement of the St. Andrews One Cent Coffee Stands Society, at Carnegie Hall, New York City. Mr. Vanderbilt also directed the combined choirs of Church of the Good Shepherd and St. Matthew's Lutheran at the Hamilton School of Weehawken. There was also a concert for the Benefit of the Building Fund of the Seamens Mission given by the combined choirs of St. Matthew's Lutheran and Church of the Good Shepherd May 21, at the Demarest High School, Hoboken, N. J., under the direction of Adriaan Vanderbilt.

H. L. YERRINGTON, First Congregational, Norwich, Conn., directed Memorial Service Program May 31.

GENERAL NOTES

PORTLAND, Maine, Music Commission has issued a little booklet giving information about its municipal organ, organist, and music, and

including a photo of Mr. Charles Raymond Cronham, organist.

Bridgeport, Conn., local amateurs filled in for theater work during strike difficulties with professional musicians.

YOUNGSTOWN, Ohio, celebrated a great Eisteddfod in the middle of June, with 30 separate competing events, with \$1,000. prize for men's chorus and \$500. for mixed chorus; total prizes \$3,000.

UNION MUSICIANS must be paid within two weeks for any recording work they do in the future, says the new Union ruling.

PAUL WHITEMAN'S BAND of jazz makers is getting, so it is said on fairly good authority, \$7,500. a week for its contract at the New York Hippodrome; at least the unprecedented crowds are proved.

LISZT is to be exhumed from his resting place in Bayreuth and interred in a beautiful new tomb in Budapest.

MEN'S CHOIRS now have a Blue List of recommended numbers, selected by the Associated Glee Clubs of America from separate lists of the 15 best works as submitted by their various conductors.

CHURCH MUSICIANS are having a conference on their music at Lake Geneva, Wis., under the leadership of Mr. H. Augustine Smith of Boston University.

CARUSO FELLOWSHIP award was made to Miss Mildred Caroline Seeba, Jacksonville, Fla., as the first successful contestant for the prize, which gives her a year in Italy, transportation there and back, study under an authority, and \$1,200. cash. There were 150 original applicants; 40 were chosen to sing for the judges; 10 had the courage to do so.

"EILI EILI," so the judge rules, is not the composition of Mr. Jacob Sandler who brought suit against publishers on the grounds that he was.

K. W. GEHRKENS of Oberlin College becomes Editor of School Music magazine.

\$1,000. PRIZE is offered by North Shore Festival for an orchestral work.

WELTE-MIGNON contracts from the west include a 3-m for Los Angeles Fourth Christ Scientist, one for the Casa Del Mar Club of Santa Monica, and another 3m for Sawtelle Baptist Church which was dedicated by Dr. Ray Hastings. Mr. George W. Gittins, president of Welte-Mignon Corporation, visited the West in the interests of his company and was called upon to address the convention of Western Music Trades in Los Angeles.

ST. PAUL'S CATHEDRAL organ, London, has been taken down partly and stored for safe keeping during the repairs on the dome.

BUFFALO Guild Chapter closed an active season with a recital by Laurence Montague, A.A.G.O., in North Presbyterian, preceded by a dinner and election of officers with DeWitt C. Garretson reelected Dean.

—GEORGE BAGNALL

WESTERN NEW YORK Guild held its Annual Dinner June 16th when the members were the guests of Carl Paul at his attractive home. A sausage roast with other appetizing features was served in the lovely garden. After doing full justice to this the members adjourned to the house for the meeting. In the absence from the city of Mrs. Garner the Dean, Harold Gleason acted as presiding officer. Reports were given by the Registrar and Treasurer, and the following officers were elected:

Dean: Harold Gleason
Sub-Dean: Alice C. Wyard
Sec'y.: Mrs. Wallace I. Miller
Treas.: Gertrude Miller
Registrar: Ruth Sullivan
Librarian: Ruth Mabae
Executive Committee: Mrs. C. L. Garner, Dr. G. H. Day, Robert Berentsen.
—A. C. WYARD

SOUTHERN CALIFORNIA Guild presented Mr. Arnold Dann in a recital on the Hollywood High School organ, assisted by Miss Laurella L. Chase of Long Beach.

OREGON Guild elected Mr. Carl Denton, dean, Miss Genevieve Baum Gaskins sub-dean, George W. Bottoms secretary, Mrs. C. V. L. Chittick, treasurer, and Tom G. Taylor and Mrs. Edward Drake auditors.

INDIANA Guild: Meeting was held Sunday, May 10th at Christ Church, on Circle. Minutes of preceding meeting were read by secretary and approved. Election of officers was as follows:

Dean: Mr. Horace Whitehouse, A.A.G.O.
Sub-dean: Mr. W. T. Shannon
Secretary: Miss Georgia Eva Lockenore, A.A.G.O.
Treasurer: Mr. Paul R. Matthews
Registrar: Mrs. Amy Cleary Morrison
Librarian: Mrs. Roy L. Burtch

Executive Committee: Mr. Axel Skjerne, Bloomington; Mrs. Ida Burr Bell, Muncie; Mr. Walter Flandorf.

Auditors: Mrs. Nell R. Kemper, Mrs. Ovid H. Dunn.

Recital was given by Mrs. Carrie Hyatt Kennedy, assisted by Mrs. Hazel Simmons Steele, contralto. This closes the meetings for this season.

—MISS GEORGIA EVA LOCKENOUR, A.A.G.O.

PENNSYLVANIA Council of N.A.O. held its fifth annual convention in Pottsville, Pa. Four members of Lancaster Chapter were honored in the selection of officers for the ensuing year. Dr. William A. Wolf was re-elected president; George B. Rodgers, secretary; Charles E. Wisner, treasurer; and William Z. Roy, a member of the executive committee.

The program follows: opening session, Tuesday morning, Second Presbyterian, address of welcome, Hon. J. Oren Bearstler, Mayor of Pottsville; response and official opening of the fifth annual session Pennsylvania Council, N.A.O., William A. Wolf, Mus. Doc., President.

Tuesday afternoon: address "Church Music and Worship," Rev. Raymond C. Walker, Minister, Second Presbyterian; organ recital by Rollo F. Maitland, F.A.G.O., Philadelphia; "The Choir Organ, Its Design and Threatened Decadence in America," by Hon. Emerson L. Richards, Senator, New Jersey. Address, "Rhythm and Organ," by Rollo F. Maitland, F.A.G.O. Organ recital by Mr. Charles M. Courbion. At 6:30 a banquet and get-together meeting held at the Second Presbyterian Church.

Evening session, organ recital, by Dr. Walter R. Heaton, Reading.

Wednesday morning at 9:00 o'clock, playing the "Silent Drama" at the Hollywood Theater, Paul C. Bailey, Pottsville, followed by an organ recital at Trinity Episcopal Church played by Harry B. Haag, Pottsville.

—CONTRIB.

HIGHLAND MANOR CONSERVATORY, Tarrytown, N. Y., has issued an attractive illustrated 20-page booklet; Mr. Winfield Abell is dean and organ instructor, and the other members of his staff known to the organ world are Mr. Frederick Schlieder and Miss Edith M. Yates.

N.A.O. Annual New Jersey Rally was held in Trenton with an organ and violin recital by Mr. Edwin Grassee, organist, violinist, and composer. Mr. John Tasker Howard spoke on the American Composer, the Victim of His Friends.

AMERICAN FEDERATION OF MUSICIANS meeting on 30th convention in New York re-elected Mr. Joseph Webber, president, an office he has held for quarter of a century.

CHOIR DIRECTORS GUILD of Chicago gave a notable service in Wesley Methodist with the Choirs of Thomas Memorial, Lake View Presbyterian, and Wesley Methodist.

NATIONAL FEDERATION of Music Clubs elected Mrs. Edgar Stillman Kelly president meeting in Portland, Oregon, June 13th.

CAMDEN CHAPTER N.A.O. held its last meeting of the season June 15th in the First Baptist, when Miss May Niles and Miss Doris C. Havens demonstrated some of the tricks of the theater branch of the organ profession. Mr. Howard S. Tussey was elected president, Mrs. F. Marie Wesbroom Dager vicepres., Miss Ruth Bowen vicepres., Mrs. Marjorie Riggins Seybold Sec'y, Mr. Raymond B. Heston treas., and Mr. Howard C. Eaglin editor.

HALL ORGAN CO. are rebuilding the Broadway Methodist organ in Camden, N. J., and will modernize the instrument and add some new registers.

KENNETH EPPLER and Miss Janet Christy Hill were married June 21st at Fishers Landing, St. Lawrence River, N. Y.

CHARLES N. BOYD directed the concerts of three different music clubs, Tuesday Musical Club, April 28, Soldiers Memorial, Pittsburgh, Pa.; a chorale program at Pittsburgh Musical Institute, April 28; and a program of church music by the Cecilia choir in the 6th Presbyterian, May 6, Pittsburgh.

FRANK M. CHURCH, Athens College, Athens, Ala., sends us the following activities of his pupils: Apr. 5, Choral Service, 1st M.E.; Apr. 6, students' recital; May 3, Choral Service in the Presbyterian; May 4, Students' recital in an all American program; May 6 and 8 musicales by students of Mr. Church.

JOHN CUSHING directed the singing of MacFarlane's "THE MESSAGE FROM THE CROSS" by the choir of Holy Trinity, Harlem, given April 29 in Calvary M.E. Dr. MacFarlane, himself, played the organ.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.

♦♦♦♦

Subscription Credits

are allowed to all subscribers who add a new name to our subscription lists. Our profession is no better in the broad public eye than its weakest links. The more influence we can bring to bear upon every organist in America, the better will conditions be for each one of us individually.

Send in your new subscribers with check for each at \$2.00 a year to any address in the world and your own subscription will be advanced three months and a card of notification and thanks sent you.

♦♦

Students Rate

is a special one-dollar subscription allowed for organists who are actually studying organ playing, theory, church music, or theater music, with a teacher; and renewals are granted at that rate as long as the person is continuing his actual lessons under direct supervision of a teacher of music.

Teachers themselves are invited to take advantage of this for their pupils, sending subscriptions direct; if the teacher fails to do this for the student, the student may do it for

himself, giving with his remittance the name and address of his teacher.

♦♦

Library Subscriptions

are allowed a special rate only to our own subscribers, who wish to have their profession represented on the reading tables of the Public Library of their own City, and who donate a subscription to the Library because the funds of the Librarian do not permit of subscriptions to such magazines. Your local Library has many other professions represented. Yours is perhaps entirely neglected.

Send a subscription today for your Public Library and we will send a reply postcard to the Librarian informing him who has donated the subscription; the reply half of the card is addressed to you and carries an acknowledgement of the subscription, which is signed by the Librarian and mailed to you direct.

If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.

♦♦♦♦

All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a co-operating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

MRS. FAY SIMMONS DAVIS directed a concert by the Women's Community Chorus of Glen Ridge and Vicinity, N. J., May 7, given in the Glen Ridge Congregational.

MARSHALL FIELD & CO. Choral Society, Chicago, held their annual concert in Orchestra Hall, April 22 under the direction of Mr. Thos. A. Pape.

GEORGE C. GUNDERSON, St. Paul's, Chicago, directed the choir of that church in the presentation of "THE HOLY CITY" by Gaul, May 10.

DANIEL A. HIRSCHLER, College of Emporia, Kans., presented Franck's "LES BEATITUDES" with a college chorus of 100 voices during the 11th annual music festival at the College. Other events over which Mr. Hirschler presided at this festival were concerts by the Orpheus Ensemble, all members of the faculty. All concerts were held in Memorial Chapel.

A. LESLIE JACOBS, 1st Presbyterian, Wheeling, W. Va., presented his choir in Berwald's "THE CRUCIFIXION AND RESURRECTION" April 12 in the church.

NEW YORK MUSIC and Art Center, proposed by Mayor Hylan, will be east of the Jerome Park Reservoir instead of in Central Park as first planned. Plans call for an auditorium seating 2,500, a chamber music hall seating 600, a modern theater seating 1,200, 25 classrooms seating 20 pupils each, 25 classrooms for organ study, 3 rooms for master classes for 50 pupils each, with a modern organ in each room, 40 rooms for piano practise, 20 rooms for vocal practise and 10 rooms for vocal training in addition to departments for dancing, dramatic art, and other features. About \$15,000,000. is available for this project and "AIDA" will be the first of the free operas to be given.

ANOTHER raise in pay comes to the New York Symphony Orchestra, and advance of \$10 per week. Under the terms of the new agreement the members of the orchestra will receive \$75 per week for 5 rehearsals and four concerts.

CATHEDRAL of St. John the Divine received a donation of \$20,000., the result of two benefit performances held at the Palace and Hippodrome theaters, New York.

GREATER NEW YORK Federation of Churches supervised the Training School in Church School Music through its first year's courses. These were divided into two terms, the winter and spring, the winter course included Music in the Church School and Practical Course in Musical Leadership while the spring term emphasized the use of the Hymnbook, and a practical course in playing for the Church School.

SPECIAL services marked the breaking of ground for the west front of the Cathedral of St. John the Divine, New York, May 6. The ceremony was under the direction of the business men's division of the Committee for the Completion of the Cathedral.

ORIGINAL documents bearing on the Lutheran church history in America during Colonial days were found in St. James' Lutheran, New York, N. Y. The last records of the existence of these lost documents were made in 1725.

CHOIR SCHOOL, St. Thomas' Episcopal, New York, N. Y., of which Mr. T. Terius Noble is director, received an Easter gift of \$300,000. from Mr. Chas. Steele.

THE NEW Aeolian Building to be built at 5th Ave. and 54th St. will include a recital hall for "intimate" performances. It will hold only 200 people.

Advertise to the INFLUENTIAL!

The Man of Science takes his standing from what his fellow scientists think of him, from the friends he has, the company he keeps in scientific circles. What company does your name keep among persons of influence in the organ world?

"I can't lend you any money, but I will let you walk arm in arm with me across the Exchange," said Baron Rothschild to a manufacturer who needed more capital. And that short walk across the floor of the money mart of Britain loosed for him all the capital he wanted.

Advertise to people of influence, those silent members of the profession who think for themselves, who can be depended upon to weigh your evidence and place you where you belong in the scale of achievement. They will be there with their friendship when you need them; they won't bother you when you don't need them.

What more can advertising do than to develop friends who count when you need them?

The men and women who read THE AMERICAN ORGANIST are the cream of the profession, the organists churches and theaters look to when they need

advice as to a new organ, men and women whose salaries enable them to buy new music every year, men and women whose words of approval count most when a recitalist is to be engaged.

If you can gain their good opinions, you are charging a loss against your future if you ignore them. Don't send them circulars. Don't write to them. Don't call upon them. Their time is valuable. You can reach them in a dignified, consistent way only through the columns of THE AMERICAN ORGANIST, for they are the American organists who count most.